THE NEW YORK DRAMATIC MIRROR.

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THE OLD CRITICISM AND THE NEW

BY WILLIAM ARCHER

I have a crow to pluck with my friend, Mr. Edward Fuller, of Boston, anent his article entitled "The New Criticism." Indeed, as I think over it, my crow develops into a whole rookery, and the question is, which particular fowl are we to discuss first?

Let me clear the ground by saying that I think that Mr. Fuller has inadvertently rolled three critical problems into one. He brackets together Ibsen and Tolstoi, who have scarcely anything in common—who work in different mediums, by different methods, to different ends; and he treats them as representatives of the school which undervalues what is technically known as "construction," and would fain minimize the plot element in drama.

This may be just enough as regards Tolstoi, whose one play, of which I have any knowledge—The Powers of Darkness—is of very simple structure. But Ibsen—I do not allege it as a merit, but simply as a fact—is very careful of his plots. He does not work them out quite after the manner of Scribe. His plays, especially the more recent ones, are apt to be simply the catastrophes of dramas which have been slowly developing for years before the curtain rises. But their plots, whether contained within the frame of the picture or not, are very elaborate. Let Mr. Fuller try to relate the plot of The League of Youth, The Pillars of Society, A Doll's House, An Enemy of the People, The Wild Duck, or The Lady from the Sea, and he will by no means find himself in a position to say, with Canning's knife-grinder, "Story! God bless you, I have none to tell, sir."

Mr. Fuller is wrong then, I apprehend, in "reading between the lines" of Mr. W. D. Howells' article in *Harper's* an "undisguised admiration for the Norwegian dramatist." The plays Mr. Howells praises (unless I entirely misread his account of them) do not in the least resemble the works of Ibsen. Indeed, Mr. Howells may almost be said to put Ibsen out of court by describing Sudermann's Die Ehre as a play with more truth in it than any other modern play except La Morte Civile. This is not only dissembling his love for Ibsen but practically kicking him down stairs. I should rather conclude from Mr. Howells' article that he knows little of Ibsen and is not particularly interested in him. His solitary allusion to the Norwegian drama as being worth study does not prove that he has himself studied it.

Let us eliminate Ibsen, then, as being irrelevant to the true issue, which is that of the Complex Play *versus* the Simple Play.

Ibsen's plays, be they good or bad, certainly belong to the complex order; and, by dragging him in, Mr. Fuller converts into a "triangular duel of three" what ought to be, and really is, a very simple and pretty set-to between himself and Mr. Howells.

Now, in this quarrel I don't think Mr. Fuller comports himself with all the grace and ease that might be desired. Mr. Howells, as a critic, seems to have a fatal knack of rubbing people the wrong way. There are papers in England (to our shame be it spoken) which cannot mention his name except in a tone of studied insult, and men who foam at the mouth the moment they catch sight of *Harper's Magazine*. He is understood to have spoken slightingly of Dickens and Thackeray, which is a very heinous crime in an American, and a novelist to boot. If he had confined his criticisms to Dickens *or* Thackeray his case would not have been so desperate; for we all (except Mr. Lang) despise either one or other of the pair. But to contemn *both* these glories of English literature was to place himself beyond the pale of civilized humanity.

Is it not notorious that the art of fiction culminated, once for all, in Dickens *or* Thackeray, and that every succeeding effort in novel-writing must of necessity be a falling off? Of course, as a Briton, I imbibed that proud conviction with my mother's milk; and yet I cannot regard Mr. Howells as an outlaw and a pariah because he does not recognize that fiction stopped short in 1863 or 1870, as the case may be, but ventures to think and say, *E pur si muove*.

Similarly, I cannot share Mr. Fuller's wrath at the suggestion that the whole art of drama is not summed up in the practice of certain Parisian playwrights. I cannot even feel myself outraged and aggrieved when Mr. Howells attacks the dramatic critics, in the block, as being narrow-minded and prejudiced. It may be that I am pigeon-livered and lack gall, but I cannot flog myself into any sort of indignation over this statement, even although it has the additional sting of being true.

Of course I can say nothing as to American critics. Mr. Howells may possibly wrong them foully. They may be entirely equal to the task allotted them; thoughtful, open-minded, unwedded to systems and formulas, sensitive to all forms of truth and beauty, alert to recognize merit in what is novel and daring, just towards the art of the present, eagerly receptive towards the art of the future.

If American dramatic criticism possesses all these virtues it is unlike any body of criticism I ever heard of.

I am apter to believe that the majority of critics at all times and in all places—like the majority of artists and indeed the majority of men—are mechanical, unintelligent, perfunctory, imitative, disinclined (if not unable) to think for themselves, and given to plodding on in whatever rut of routine they chance to have slipped into in early life.

In short, I am inclined to suspect (with Mr. Howells) that there is a great deal of human nature in American critics—I know there is in English critics.

How apt is Mr. Howells's description of the gentlemen who go on "writing every night about the theatres, and more and more believing in themselves and their ideal of what a play ought to be, without reference to what life is!" That is the type to which all we critics approximate. Some of us exaggerate and caricature it; others, of the better sort, strive against the tendency. Mr. Fuller, I am sure, does; I hope I do; I could name several writers on theatrical subjects in whose work I trace a continuous effort to "clear their minds of cant." To some of us, then, the words "more and more" in Mr. Howells's description are a trifle unjust. With this reservation, I, for one, recognize myself and the great majority of my critical comrades in Mr. Howells's portraiture; and I think the judicious as well as the dignified course is to own up.

Personalities apart, let us now come to the main issue. Mr. Fuller and Mr. Howells are fighting practically the same battle which is being carried on in Paris between M. Sarcey and the young lions of the Théâtre Libre. What is the essential element of drama? Is it the telling of a story after a certain established method which has been found by long experience to answer to the mental requirements of an average audience? Or is it the mere scenic presentment of passages from real life? Should the dramatist look primarily to action, letting character take its chance? Or primarily to character, letting action look after itself?

The former theory has been dominant for fifty years, the latter theory is now supplanting it. Mr. Howells is the champion of the new school, Mr. Fuller of the old.

Mr. Howells praises certain characters in Old Jed Prouty as being "admirably realized in dress, in parlance and manner." "But sketches of character," cries Mr. Fuller, "do not make a good play." As M. Sarcey would say, "*Il n'y a pas ombre de pièce.*"

But is Mr. Fuller quite sure that sketches of character do *not* make a good play? Has he seen, for example, Paris Fin de Siecle by MM. Blum and Toché? In this five-act dramatic sketch there is not "*ombre de pièce.*" The scenes might almost have been scissor-and-pasted from the edifying pages of "Gyp." True, there is the statutory duel in it, the duel without which no French play is complete; but it is treated as a mere incident of Parisian life, not as a means of creating suspense, excitement, "pity and terror." As a matter of fact, it seemed the one thoroughly conventional feature of the play, and nobody took the slightest interest in it.

The piece, in fact, was like a series of social sketches by a French Du Maurier, without anything worthy of the name of a plot to hold them together. Yet it entertained, aye and interested, me more than any "well-made play" I have seen this year. The authors, without being geniuses of the first water, are artists in their way, and have shown the knack of presenting pure character on the stage (with a strong dash of caricature, it is true) in such a way as to make it interesting for its own sake. And if MM. Blum and Toché have done this once, why should not stronger men (Mr. Howells for example) do it again, and yet again?

Mr. Fuller, I am sorry to see, sneers at "A Hazard of New Fortunes," as though he saw nothing in it but the Marches' house-hunting adventures. Good as these are, I admit that they take up a disproportionate space in the book; but can Mr. Fuller forget that room is left for the Dryfoos family, surely as tragical a study in modern life as anyone can demand? If Mr. and Mrs. Dryfoos and their two daughters could be transferred to the stage, I would answer for their success; but to transfer them, in any valid sense of the word, would require a delicate art, both in the dramatist and the actors, which we have not yet achieved. This is the art we are searching for; this is the art of which Mr. Howells thinks he sees some germs in the plays he praises; this is the art which Mr. Fuller jeers at because it does not square with the maxims of orthodox Parisian dramaturgy.

Let me try to put the debate in a nut-shell. There can surely be no doubt—Mr. Fuller himself will have no difficulty in admitting so much—that character is a more important factor than incident, not only in drama, but in all literature. It has hitherto been maintained by dramatic theorists (in this century, at any rate,) that a complex framework of artfully-arranged incident (technically known as intrigue) is necessary in order that character may be successfully presented on the stage; for otherwise the attention of a theatrical audience cannot be attracted and maintained. The new school, on the other hand—among whom I am proud to rank myself with Mr. Howells—argues that by dint of earnest and subtle art we may almost indefinitely diminish the mechanical element of intrigue without sacrificing one jot of the attractiveness and, in short, of the truly dramatic quality of drama. Your hopes, Mr. Fuller, should surely be on our side, though you may not see your way to sharing our convictions.

Not that I, or anyone so far as I know, would abolish the drama of incident. There is room on the stage for art of every sort, even for the "well-made play." I share Mr. Fuller's vivid admiration for the modern French drama, from Scribe to Meilhac. It has given me more pleasure in its time, both in and out of the theatre, than almost any other body of literature. I read my Sarcey every week with interest and often with admiration. He is the analyst and eulogist of an exceedingly ingenious and delightful art-form, to which we owe many masterpieces. But I doubt whether the last word of dramatic development has been spoken in Paris. The Parisians themselves don't think so; and why should we in England and America insist on clothing our dramatic observations and inventions in our neighbor's cast-off clothes? We must invent a new art for ourselves, taking what hints we may (as Mr. Howells suggests) from Germany, Russia, Norway, aye, and France. As yet, I admit, we have made no great progress, but if we are to have a living drama at all we must set to work in earnest. It is no good trying to force the Anglo-Saxon life of to-day into Parisian moulds of the day before yesterday.

One word more. Mr. Fuller seems somehow to range Sophocles, Shakespeare and Moliere on the side of the Parisians against that oddly-assorted trio—Ibsen, Tolstoi and Mr. James A. Herne. "The world," he says, "has not got beyond Shakespeare yet, although he died nearly three centuries ago."

Ah! if Mr. Fuller only realized how far he himself, with the aid of Scribe and Sardou, has got beyond Shakespeare. If As You Like It were to be produced to-morrow, at the Boston Museum, as a new and original play by Mr. John Smith, I would give something to read Mr. Fuller's criticism of it. The two parts of King Henry IV., too, how they would shock his sense of form! He would probably declare Falstaff and his company a set of tolerably spirited caricatures, and add emphatically, "But sketches of character, however well done, do not make a good play." Then, if The Merry Wives were produced, Mr. Fuller would probably cry, "Here, at last, we have the rudiments of a well-made piece!"

I wonder whether he would recognize that Falstaff in the trammels of a conventional intrigue is a puny creature compared with the great, free Falstaff of the histories?

NEXT WEEK:

Authorship of the Shakespeare Plays.

By IGNATIUS DONNELLY.

THAT UNJUST CLAUSE AGAIN.

The following laconic telegram was received by THE MIRROR yesterday:

MONTREAL, Sept. 6, 1890.
Received two weeks' notice, as expected.
MAIDA CRAIGEN.

Miss Craigen was engaged by Margaret Mather for her support early in the Summer, Mr. Willoughby, the star's representative, arranging the engagement.

Miss Craigen's contract covered the Mather season, stipulated that she should play leading business, and included the vicious "two weeks' notice" clause, which is a disgrace to the theatrical business.

Miss Mather seemed highly pleased with the acquisition of Miss Craigen. The latter went abroad expressly to see Joan of Arc in order that she could get "points" for her appearance in that play with the American star. She saw Bernhardt's first appearance in London as Joan, in company with Miss Mather.

When Arthur B. Chase, later on, acquired the management of Miss Mather, he looked on Miss Craigen's contract with disfavor. He saw that although her salary was a moderate one, it amounted to $25 a week more than she received last season with the Booth-Barrett company. Thereupon Mr. Chase sent word from Germany to Mr. Willoughby that he would not keep Miss Craigen through the season at the figure contracted for. He wished to run things on an economical basis.

Miss Craigen told Miss Mather that she ought not to suffer because Mr. Chase wanted to retrench. She had made the arrangement in good faith, and it was manifestly unfair that she should be asked to reduce her salary or give up the engagement. Miss Mather expressed sorrow and thought matters might be arranged later.

The Mather tour opened on Monday night at Montreal. Taking advantage of the "two weeks" clause, Mr. Chase notified Miss Craigen immediately that her services would not be needed after the first fortnight. It was a foregone conclusion, to judge from the tenor of Miss Craigen's dispatch.

Is this fair? Of what good is a contract if it can be terminated two weeks after it begins, merely because a manager wishes to economize, or for any pretext that may be convenient? Here is Miss Craigen, a good actress who could easily have found employment elsewhere had she not relied on her Mather contract, left idle at the beginning of the season.

The general "two weeks'" clause leaves the actor without protection—the one thing that a contract is supposed to give. No professional is safe under it.

Actors should make a firm and united stand against this absurdly unjust custom, which puts them as completely in the power of their employers as they would be if they were engaged for no specified period.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—MERRY MONARCH, 8 P. M.
BIJOU THEATRE—MY AUNT BRIDGET, 8 P. M.
CASINO—MME. ANGOT, 8:15 P. M.
DALY'S THEATRE—THE TALE OF A COAT, 8:15 P. M.
FOURTEENTH STREET THEATRE—CLEVELAND'S MINSTRELS, 8 P. M.
FIFTH AVENUE THEATRE—CORA TANNER, 8 P. M.
GRAND OPERA HOUSE—MASK OF LIFE, 8 P. M.
H. R. JACOBS' THEATRE—ALVIN JOSLIN, 8 P. M.
HAMMERSTEIN'S OPERA HOUSE—SEVEN SUABIANS, 8:15.
KOSTER AND BIAL'S—VARIETY AND CARMENCITA, 8 P. M.
LYCEUM THEATRE—MAISTER AND WOODARROW, 8:15 P. M.
MADISON SQUARE GARDEN AMPHITHEATRE—STRESS' ORCHESTRA AND BALLETS, 8 P. M.
MADISON SQUARE THEATRE—REAU BRUMMELL, 8:30 P. M.
NEW PARK—CHESS, 8:15 P. M.
PEOPLE'S THEATRE—J. K. EMMET, 8 P. M.
PROCTOR'S THEATRE—ALL THE COMFORTS OF HOME, 8 P. M.
STAR THEATRE—THE SORCERER, 8 P. M.

UNCLE BEN BAKER.

HE passed from the scene peacefully, simply, as became the part he played, and played so well.

He was wont to say, without irreverence, when doubts disturbed the thoughts of those about him—when things seemed, on their surface, ordered not wisely: "The Almighty is a good stage-manager—leave everything to Him."

And when the shadows fell, though wishful to live a little longer for the sake of others, yet willing to die, he stretched his hand forth with the same childlike trust, and passed into the Unknown without fear.

Few men, occupying a comparatively humble sphere in life, have become so widely known, respected and loved as Uncle BEN BAKER, because few men possess the radiant soul and the honest heart that made his long and useful career remarkable.

He died without a stain of dishonor, without a word or an act that he might wish to recall.

Of how many famous men, of how many rich men, can we say this, when they are gone and their records are subjected to the final appraisal?

Neither fame nor riches were his; but in the well-merited love of a large circle of friends, in the conscientious discharge of the obligations man owes to man, and in the religious practice of all the salient virtues he achieved greatness in its truest sense and left a heritage of priceless worth.

He was kindly, tactful, sympathetic, honorable. The light of truth shone in his honest eyes. Deceit and hypocrisy were as impossible to him as were harshness and ill-nature. He carried with him a modest dignity and self-respect—the attributes of a man who does right and fears naught.

In his great heart there was no room for malice or uncharitableness. The burdens that he bore were borne bravely and manfully; if he suffered wrongs, he suffered them in silence. He was always amiable, always considerate, always tender-hearted. Misfortune was a passport to his sympathy, and the humbler the lips that told its tale, the readier the ear that was turned to receive it.

The sweetest of the many tears shed upon his coffin will fall from the eyes of poverty and distress.

Although the hand of time bent his form and furrowed his face, it could not reach within and lay its withering touch upon his heart. To the end that remained youthful.

In deeds of mercy and in the service of charity this good man passed the closing years of his mellow, virtuous life. Cheering the downcast; restoring hope to breasts whence it had fled; succoring those that bled from the slings and arrows of outrageous fortune; bringing aid and comfort to the sick; closing with decent care the lids of death—thus did he sanctify and glorify the passing from nature to eternity.

The gentle spirit is departed, but the memory of that serene, that nobly humble life is ours. The mortal part is reverently, lovingly laid away—

Here lurks no treason, here no envy swells,
Here grow no damned grudges; here are no storms,
No noise, but silence and eternal sleep.

OF THE FIRST RANK.

OUR new series of first-page essays has begun auspiciously.

Last week BRANDER MATTHEWS, the celebrated dramatic writer and President of the Nineteenth Century Club, discussed "The Theatrical Novel," and this week we introduce WILLIAM ARCHER, the distinguished dramatic critic of the London *World*, who gives his views on the subject of the two schools of modern dramatic criticism.

In our next issue IGNATIUS DONNELLY, of Cryptogram fame, will have something new to say respecting his views on "The Authorship of the SHAKESPEARE Plays."

THE MIRROR has arranged to reflect, for the benefit of the profession, the best thoughts of the best writers on stage subjects in this country and England.

These essays are of an order not found elsewhere outside the pages of the foremost reviews. They have given a new dignity and character to dramatic journalism, as it is represented by THE MIRROR. No other theatrical journal in the world employs such a notable corps of contributors; none other so much as attempts to grapple and expertly discuss the vital problems of the hour that confront the actor, dramatist, manager and student. And yet the future of our stage depends upon the understanding of these problems and the solution of their deep-hid meanings.

In presenting the views of leading writers on dramatic matters from week to week, THE MIRROR not only exhibits journalistic enterprise but shows a due regard for its duty to the art of the stage.

IN the sober opinion of *Galignani* there is a gradually increasing fraction of women who would either like to have their sex changed or go on the stage. According to our contemporary "No girl can dream of making a mark unless she knows something of dancing, fencing, and music. Her articulation must be wondrously clear, and she must have what is called a 'travelled' accent. Her personal attractions will be useless unless they take the presentment of a good stage face, and, alas! of a good stage figure. With these and a constitution impervious to pneumonia caught from draughty rehearsals and swift transitions from heat or cold, the pupil may make headway." *Galignani's* understanding of the conditions is just about as superficial as that of the average novice.

LORD SACKVILLE, in demanding rent for the ground required for the CHILDS fountain in the market place at Stratford-on-Avon, reveals the malice he cherishes against America. Even if his claim to ground that has been used by the public without let or hindrance for many years be a just claim, his narrow, spiteful spirit is not the less disgusting. Mr. CHILDS' generosity in presenting this memorial to the birthplace of the Master shines in brilliant contrast to the meanness of the aristocrat who seizes the opportunity to display his selfish hatred for the people in whose political affairs he attempted to meddle not long ago.

SPEAKING of the frantic efforts of the managers of a comic opera singer, late of London, to work up a "boom" for her, the *Times* observes: "The value of some of the press opinions diminishes with great suddenness when it is discovered that they are selected from cable dispatches to New York papers. Every one who has any acquaintance with the amusement business knows how easily the London correspondents are induced to say pretty things." The truth is that the cable notices are regarded with such deep suspicion that all sensible persons wait for the truth, which comes by the slower but surer medium of the mail.

THE popular young actor who has two contracts, calling for his appearance simultaneously in two companies, is always a prominent feature of metropolitan theatrical life at this time of year. The day may come when the popular actor will have no contracts calling for his appearance anywhere.

JOHN L. does more thinking than speaking in his new undertaking. The spectators are impressed by his intellectual reserve, but they guy his elocutionary flights.

AT least three of our leading theatres will be devoted to the production of thoughtful, serious plays this season. This form of experimentalism bids us take hope.

THE knell of the "farcical absurdity" is sounding. The apostle of this form of rot, Mr. HOYT, has made hay while the sun shone, but he must realize now the rapid declension in popularity of his queer hotch-potches, outside of certain localities. His inanities—which have done much to retard the healthy growth of the genuine American drama—have seen their best days. Their complete banishment would not be regretted by those that possess the least belief in or respect for dramatic art.

MANAGER PALMER'S plans embrace several important and interest-producive productions. He has mapped out a season at both his stock theatres that is likely to eclipse the brilliant record of his most successful season at the Union Square.

MANAGER AMBERG has secured a remarkably promising collection of attractions, both plays and actors, for the season at his theatre. Our German citizens are not so easy to please as the English-speaking majority. They demand plays that are artistic and actors that are skilful. And they get both.

IT is now too late to regret that Uncle BEN BAKER'S services were not better recompensed by the Actors' Fund. But the many professionals who seconded THE MIRROR'S suggestion last week respecting an increase in his modest salary, will now feel the consciousness of having done their part toward striving to further an act of simple justice.

OF the paid theatrical puff the Los Angeles *Times* says that it is "treated with indifference by journals that pretend to maintain an independent line of criticism in dramatic affairs." And yet such material is industriously manufactured in this city and circulated regularly among the dramatic critics of the country. If it is not used by influential journals, why does it continue to have a market value?

THE MIRROR'S circulation has increased more than one thousand copies during the last three weeks, as shown by the sales through the American News Company. This growth, however, is not unusual. Each season finds this journal forging steadily ahead, constantly broadening its influence and increasing its large circle of readers.

PUGILISTS do not make less creditable celebrants in the dramatic temple than *divorcées*, untaught "queens" of society, and stage-struck vestals from the rural regions. And yet the boards that have echoed to the mighty tread of America's giant of tragedy must groan beneath the heavy weight of the champion slugger of Christendom.

PERSONAL.

PALMER.—Manager Palmer is not at all disturbed by the report that somebody is attempting to forestall his production of A Pair of Spectacles by doing a version of the French original in short order. Mr. Palmer says that the strength of the play lies greatly in the clearness with which Sydney Grundy has anglicised it, so he fears no rivalry.

TEMPEST.—Marie Tempest has returned to the cast of The Red Hussar, after her slight illness. Miss Tempest is a highstrung, nervous woman and her serenity is easily upset by little things.

VOKES.—Rosina Vokes has benefited by her English trip, and she looks in the best of health. She arrived last Friday. Her clever company is a happy family, theatrically speaking. No dissensions or jealousies are harbored in it.

TEMPLETON.—Fay Templeton's lines seem to have fallen in hard places. Last week in Washington members of the company complained that salaries were unpaid, and there was one desertion. It is a pity that Miss Templeton, who is a clever actress, should have returned to the footlights under such trying auspices.

LOTTA.—Lotta advises dramatic novices to apply to the agencies for engagements. "There are sharks in that business as in any other," she says, "and the would-be actress must be careful to apply only to those that have a thoroughly established reputation for honor and integrity."

HUNTINGTON.—Agnes Huntington, who arrives from England this week, is accompanied by her devoted mother. Miss Huntington is one of the many Americans who had to go to furrin parts to win the distinction that eluded them at home.

LIND.—There is sorrow in the Knickerbocker Club, while the curled darlings of the Calumet refuse to be comforted. Lettie Lind has cruelly decided not to come over with the Gaiety company this season.

CHATRIAN.—The death of Alexandre Chatrian, famous as the collaborateur of Emile Erckmann, is of note to the profession because he was joint author of Le Juif Polonais, from which The Bells, played by Irving, was adapted.

LAWRENCE.—Emma Lawrence, formerly of the Casino, will be seen in Willard Spenser's Little Tycoon company this season.

CHAMBERS.—C. Haddon Chambers is to sail for New York on Sept. 25, to superintend the rehearsals of The Idler, which Daniel Frohman intends to produce at the Lyceum Theatre.

CLAYTON.—Estelle Clayton has written a three-act farce-comedy, which is christened The Runaway Match, or the Strange Adventures of Mr. and Mrs. Honeymoon. Miss Clayton has had experience in playwriting. Her Favette and A Sad Coquette are pleasantly remembered. She will probably dispose of The Runaway Match, instead of producing it herself.

BAKER.—Ben Baker's death is an irreparable loss to the Actors' Fund. His remarkably wide acquaintance with professionals, old and young, peculiarly qualified him for the duty of investigating the merits of applications for relief.

LEITCH.—George Leitch, who has recovered from his recent illness at Ballarat, Australia, writes that he may come to New York in a few months. He is popular in such roles as Tom Dossitor, Old Jinkes, and Spoffy in Human Nature.

DORR.—Dorothy Dorr, of the Shenandoah company, has been spending her vacation in Switzerland. She intends to visit London and Paris before returning to New York, late in October.

FLORENCE.—W. J. Florence tells that while he was in England he was mistaken at different times for a member of Parliament and a priest. He has begun to lose faith in his own physiognomy.

MINER.—Mr. Henry C. Miner was averse to fathering the lunatic who insisted on calling at his home, flourishing a revolver and addressing him familiarly as "pop," and so he was arrested. Mr. Miner has no objection to running for Congress, but he draws the line at imaginary sons.

HOUSE.—E. H. House has written a letter in answer to the statements contained in a recent interview with Mark Twain, in the course of which he sharply says: "The distinguished humorist is happier in the manufacture of modern fiction than in the application of ancient fables."

FERGUSON.—The reasons given by W. J. Ferguson, in a letter to E. D. Price, for breaking his contract with Mrs. Carter, are refreshing. "You didn't give me time to think it over," he wrote, "or to know what I was doing. I was traveling and knew nothing of the notoriety of your star. If I had I would not have risked my reputation by making a contract as I did." Mr. Price proposes to use this case to test the value of an actor's contract. It is not likely that Mr. Ferguson's innocence will protect him.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Manager Frank Sanger thinks that THE MIRROR has not given sufficient credit to the Managers' Association in connection with the judicial decision that so opportunely brought about the resumption of party-rates.

Mr. Sanger—unless he is misreported—believes that the Association is entitled to a good deal of praise for the happy outcome of this affair, and he does not like to see it withheld.

That is very natural, inasmuch as Mr. Sanger is an officer of the Managers' Association and has taken a livelier interest in the interstate proceedings than many of his colleagues.

Nevertheless, I think he is mistaken in his claims; and, thinking thus, it follows that I do not believe an injustice to have been done the Association by this paper. At all events, I shall give the reasons for my belief, and if they are not convincing or if I have got any of the facts wrong, I am open to argument and correction.

Let us turn to the events that brought the Managers' Association into existence and began the campaign to secure relief from interstate oppressions which, as MIRROR readers know, was conducted so unskilfully.

The Interstate Commerce Commission gave it forth as their opinion that the party-ticket was prohibited by the law.

The railroads accordingly—all but one—withdrew the party-rate privilege. The exception was the Baltimore and Ohio company, which was advised that the Commission's reading of the Act was erroneous, and that the fact could be established.

To test the point the B. and O. continued to sell party-tickets, complaint was made to the Commission, and the B. and O. was ordered to appear before that body and explain itself.

Let it be borne in mind that the question at issue was not theatrical rates—class distinctions, of course, are expressly prohibited by the statute—but party-rates extended to the general public.

At the hearing, representatives of the Managers' Association and their lawyers appeared. Testimony—irrelevant, necessarily, to the broad point involved—was given by E. E. Rice and Henry C. Jarrett, and the lawyers fortified the evidence with arguments, more or less profound.

When all the *ex parte* testimony had been heard the Commission decided that it did not hear on the salient fact that, according to their construction of the Act, the party-rate was prohibited.

I believe that here the connection of the Managers' Association with the legal aspect of the case entirely ceased.

The B. and O. people, confident that their position would be ultimately sustained, continued to sell party-tickets in spite of the Commission's adverse decision.

The latter thereupon applied to the United States court in Ohio for an injunction restraining the railroad from further disobedience of its mandate.

The judges examined the interstate law and decided that the Commissioners' interpretation of it, in this particular regard, was false, and the injunction was refused.

As the reader will readily perceive, this decision was based solely upon a question of of law and not upon the testimony of railroad men and managers given before the Commission. The latter had nothing to do with the case. It did not influence the Commission in the first instance and it did not enter at all into the deliberations of the court in the subsequent action.

Bearing these facts clearly in mind, can any one, not excepting Mr. Sanger, profess to believe that the resumption of party-rates was due to the activity of the Managers' Association? Can any one assert that THE MIRROR did it an injustice in failing to attribute the refusal of the court to enjoin the railroad to the testimony of Messrs. Rice and Jarrett?

Whatever praise attaches to this matter belongs solely and entirely to the B. and O., which pluckily fought for and established the non-prohibitory nature of the law as applying to party-rates.

Mr. Sanger's insistence does more credit to his partisanship than to his mental acumen.

Charles Eastlake calls my attention to the fact that The Maister of Woodbarrow is not the first piece by Jerome K. Jerome seen in this country.

Last season his sister, Mary Eastlake, brought over one of Jerome's plays called What Women Will Do, and it was given a successful trial performance at the Philadelphia Park Theatre on April 17 last.

Miss Eastlake is so confident of the attractiveness of this work that she will come to this country and star in it next season.

A charming little one act piece called Sunset was done by amateurs in this city not long ago. It is by long odds the daintiest, cleverest composition that Mr. Jerome has produced. I wonder that it has not been used as a *lever de rideau* on the professional stage. French and Son are its publishers.

A London reporter described Manager Palmer in the following style a couple of weeks ago:

> A calm, thoughtful, handsome face, lit up at times by a kindly smile; a spare figure, clad in sober, dark-hued garments; hair and short side-whiskers nearly white; a notable absence of jewelry, new gloves, and shiny boots; a quiet and courteous manner, and a readiness to listen as well as to talk: these were the salient impressions of Mr. Palmer which our representative carried away with him. He might strike a stranger as being a doctor or a family solicitor of the good old solid school, but no one would set him down by his looks and ways as the manager of a big theatre. He contrived to talk for upwards of half-an-hour without smoking a cigar; he never once used a swear-word, and he spoke of other managers and authors, and even of actors, as if they were fellow creatures. Nature evidently did not build him for a theatre manager, though Fate has made him one—and a right good one.

The reporter's descriptive power commands admiration, but his knowledge of nature's intentions with respect to building theatre managers is open to question.

Mr. Palmer is all that the scribe says, but there are many other men—on this side of the ocean, at any rate—who are gentlemen as well as managers.

That reporter doesn't move with the times, or he would know that the strident individual, with loud clothes, loud talk and the manners of the circus showman, has gone out of fashion in American management.

The Boston *Beacon*—a shining light in weekly journalism, which I read with much interest—says that "THE MIRROR's London correspondent probably meant to praise Miss Rehan's Rosalind when he called it 'delightfully droll.' Boston would agree with the adjective, if not with the adverb."

The drollery of Miss Rehan's *fin de siècle* Shakespearean ambles is only equalled by the drollery of the London critics, who claim to enjoy them.

Because THE MIRROR has not found intellectual pleasure—or even rational amusement—in Mr. Charles H. Hoyt's knockabout conglomerates, Mr. Charles H. Hoyt is not burdened with love for THE MIRROR.

Mr. Charles H. Hoyt's method of exhibiting his dislike is cruel in the extreme. He instructs the business manager of his monkeys and holes in the ground and other curious things to withhold their advance dates from THE MIRROR's correspondents.

Of course this effort to wreak a terrible revenge does not prevent THE MIRROR from obtaining and publishing the dates just the same.

It would be a gross oversight if the readers of this journal were not forewarned of the hazardous proximity of these double-jointed phantasms.

Mr. Charles H. Hoyt can no more help being fantastic off the stage than can the stuff that he shovels on to it.

I observe that the Boston *Transcript*, in spite of the castigation administered by THE MIRROR last week, continues to prig from these columns without giving credit.

The *Transcript* justifies its name. A paper that has no brains of its own naturally has no conscience. And its hide is as thick as the coating of its receptive stomach.

The peculator in charge of the *Transcript's* dramatic columns has only one rival on this continent. He is the theatrical thief of the Philadelphia *Item*.

William Fléron, who is about to produce The Clemenceau Case, has the courage of his convictions.

I am reliably informed that he is prepared to stake $10,000 on the production at the Standard.

Mr. Fléron is his own adapter, stage-manager and backer.

A melancholy interest attaches to the great number of letters that have reached me from professionals, endorsing THE MIRROR's proposal of last week to have poor Uncle Ben Baker's small salary raised by the Trustees of the Actors' Fund to a living figure.

Many of these, written in ignorance of his death, reached me on Monday. All of them attested the love and veneration in which he was held, and spoke with an emphasis that could not have been disregarded.

Had he lived, the voice of the profession undoubtedly would have prevailed.

I wish that Uncle Ben could have seen these glowing letters before he died, for then he would have left us with the knowledge that his pure character and his devoted services were recognized and appreciated by scores of friends and well-wishers.

W. J. Fleming wrote:

> I hasten to put myself on record in favor of increasing Uncle Ben's weekly stipend, and I hope there will be votes enough to convince the Trustees that the members of the Fund are desirous to smooth Ben's path in his declining years. Let him be surrounded by friends and comfort. In case the Fund should fail to do him this justice, start a benefit fun... I will subscribe to it.

A prominent actress wrote:

> I am sure every member of the Fund and the theatrical profession will endorse your suggestion regarding Uncle Ben's salary. Having been an intimate friend of and constant visitor to Mr. and Mrs. Baker for many years, I took the liberty two years ago to call upon Mr. A. M. Palmer with the same suggestion. His reply was that the Board of Trustees settled all such matters. A word from you should and probably will have more weight. Your work for the Fund has always been generous and disinterested. In you and your paper Uncle Ben has a warm friend and supporter. A kind word from you will meet with a hearty response which the Board of Trustees cannot ignore.

Collins Sturtevant said:

> Since you say you would gladly hear from any members of the Fund who are in favor of raising Uncle Ben's modest salary, I am most happy to express my feelings to the effect that in view of the prosperity enjoyed by the Fund I think to double the exceedingly small sum is no more than to give Uncle Ben his due. It is certainly in accordance with the spirit of the Association.

"It will be a good deal better to help him now than to be sorry afterward," said Frank McKee last Friday.

Among the many others that endorsed the suggestion were Nellie Lingard, Alice Brown, Owen Ferree, J. W. Shannon, Marion Erle, Lulu Klein, Walter Hudson, Charles B. Jefferson, J. C. Duff, Mrs. E. L. Fernandez, T. D. Frawley, Fred. Berger and Charles H. Bradshaw.

Not one of them but now and hereafter will feel glad that they expressed their good will to Uncle Ben on the last occasion that it was possible to do so.

Before Uncle Ben's illness I knew his circumstances. I knew that his salary was insufficient to support himself and his devoted wife in the decent style in which he lived, and that had it not been for the substantial, unostentatious aid of his old friend Edwin Booth he could not have made up the deficiency.

He never complained, nor asked for more—he was too retiring for that; but he fretted secretly, and his heart was heavy for many a month before it ceased to beat.

The doctor said that the cause of the apoplectic stroke was overwork. I know that to the last he strove to perform his duties conscientiously in spite of enfeebled powers and the warnings of nature.

He concealed his growing disability because he feared to lose the small salary that kept the wolf from the door.

Is it not sad to think that he underestimated the place he held in the hearts of his countless friends, and remained silent until it was too late? The loss we all mourn might then have been averted.

Mrs. Baker is left penniless. It is understood that the Trustees of the Fund will provide for her wants.

The least they can do, in view of their thoughtless neglect of Uncle Ben, will be to provide for them adequately and permanently.

For his sake, I am certain the members of the Fund and the profession generally expect this to be done.

STUART ROBSON'S NEW PLAY.

William R. Haydon, Stuart Robson's manager, arrived from Europe on Wednesday on the *Normadia*. Mr. Haydon, looking robust and ruddy, held an informal reception on Upper Broadway the very day of his arrival.

"I've been away since the middle of July," said Mr. Haydon to a MIRROR reporter, "and I had a splendid time. I have, as you perhaps know already by the cable, made arrangements with Sardou to write a comedy for Mr. Robson to be ready for the season of 1891-92. That is what I went over for and I succeeded in getting it.

"I paid Sardou a visit at his country seat, Marly-le-roi, about ten miles out of Paris, near Saint Germain, and I was surprised to find the dramatist so young looking. I expected to see an old man, but instead of that I found a comparatively young one. Sardou is most courteous and pleasant. He has a Napoleonic head, and wears his hair, but I do not believe there is the slightest streak of gray in it.

"Another thing that surprised me was to find that Sardou was well posted on American matters and that he intends coming over here when Bernhardt arrives in January next. About the new play, all I can say is that it will deal with club life, that the main idea is Robson's, and that when I unfolded it to the French dramatist he was quite taken with the idea and readily agreed to do the work. I have parts of the scenario already, and expect the rest before very long."

A MIDGET COMBINATION.

The Lilliputians are to make their first appearance in this country at Niblo's next Monday night in Der Zauberlehrling, a farce-comedy written for this midget combination by Robert Breitenbach. The supporting company is to comprise thirty full-grown performers.

Herr F. Christiani, who composed the music, is to conduct the orchestra in person, and two ballets are to be introduced in the course of the performance. The scenery, designed by German artists, and the mounting of the play are said to have cost over $50,000.

The two stars of the combination are Selma Goerner and Franz Ebert, neither of them being over three feet in height. The other midgets include Johann Wolfe, Toine Meister and Minchen Becker.

Der Zauberlehrling (The Pupil in Magic) had a run of more than two hundred nights in Berlin, and met with similar success in Hamburg, Vienna, St. Petersburg, Milan and Amsterdam.

SCANLAN'S MAGNETISM.

"The success of W. J. Scanlan during his present Western tour is remarkable," said the representative of Augustus Piton to a MIRROR reporter yesterday.

"In San Francisco, where he is playing four weeks, the papers were most eulogistic in his praise. He played there Myles Aroon, Shanena-Lawn and The Irish Minstrel.

"These repeated successes of Mr. Scanlan are only to be accounted for by his personal magnetism with his audiences. He is still young, and his voice seems to improve each year.

"In San Francisco he played against strong opposition, but he drew double the business of any other house. In fact he is proving a regular gold mine to Mr. Piton, and is to-day one of the best paying stars in the country. Next season he will appear in a new play, written especially for him, and called Mavourneen."

REHEARSALS of Stuart Robson's company and Edward Harrigan's company were begun in this city on Monday.

PROFESSIONAL DOINGS.

THE managers of Shenandoah offer to give a magnificent money present to the Actors' Fund if any professional—actor or manager—can point to any play without a star produced within recent years in which the receipts for the same length of time, number of performances and prices of admission equal those of Shenandoah.

THEODORE M. BROWN, who is reported to have made quite a hit as Freddy Budd, is looming up as an artist as well. He has designed a very pretty title page to the song, "Memories," by F. L. Neddermeyer.

P. S. MATTOX, who was for a long time general agent for W. S. Cleveland, the minstrel manager, has retired from the latter's staff to become the business manager of the new Zozo company.

WALTER LOLTUS has been engaged to act as advance and press agent for the Irish Luck company.

MANAGER J. H. MCVICKER has decided not to rebuild his well-known theatre in Chicago, which was destroyed by fire a few weeks ago.

AT an amateur performance in Berlin last Thursday, one of the performers, a pretty girl of sixteen, fell prostrate to the floor from stage fright, and burst a blood vessel. The chances are against her recovery.

SHENANDOAH concluded its fifteenth week's consecutive run in Chicago last Saturday. The closing week reached $12,000, which was the largest of the season. It is being presented in St. Louis this week, and on next Monday night will open at Col. Sinn's Park Theatre, Brooklyn. This will be the first presentation of Shenandoah in the East in six months.

THE CHARITY BALL ran all through the four weeks' engagement of the Lyceum Theatre company at Hooley's Theatre, Chicago. The Wife and Sweet Lavender, which were underlined, were not required.

NETTIE GUDOX, of The Maister of Woodbarrow cast, is to play Gertrude Ellingham in Shenandoah this Winter.

GUSTAVE AMBERG arrived from Europe on Friday. He has made arrangements for his entire season. Among his engagements are Carl Schultze's Hamburg Theatre company of Plattdeutsche Comedians, which opens its season at his theatre on Oct. 2; Paola Loewe, a Viennese soubrette; Emma Seebold, who is known here; Albert Matkousky of Berlin, a star; Alexander Girardi, a Vienna comedian and singer; and the Muencher company of Munich, Bavaria, which opens on Nov. 2, and remains for sixty nights. The regular season of Amberg's Theatre will open next Tuesday night.

BEN TUTHILL has been engaged as advance agent of The Castles in the Air company.

BOB SLAVIN and Barney Fagin, the well-known minstrel men, are to appear in white-face spectacular farce-comedy next season, under the management of Gilmore and Comstock. The piece is now being written, and either the Academy of Music or Niblo's Garden will be the scene of its first production next season.

REHEARSALS of Poor Jonathan, Carl Millöcker's opera, which was played in Berlin for over 200 nights, began on Monday at the Casino, where it will be produced on Oct. 15.

AL. PHILLIPS, who was formerly treasurer of Steinway Hall, has been engaged for the Lenox Lyceum.

ED. EAGLETON will replace Alf. Wheelan in the Fay Templeton company.

JAMES W. OWENS, the advance agent, has not yet signed. He is spending the Summer cruising on the sloop yacht, the *Jim Crow*.

A FARCE-COMEDY by Alfred Thompson, entitled Bluff, is to be produced in Chicago next month.

ERNEST TARLETON, who was last season with Stuart Robson, and who went to England early in the Summer, has been engaged by John Hare for the stock company of the Garrick Theatre, London.

THE Dowling-Hasson co., which opens its tour at Bay City, Mich., next Monday night, are rehearsing at Mount Clemens, Mich.

ESTHER LYONS has been engaged for the W. H. Crane company.

LITTLE ELMA has been specially engaged to create the child's part in the production of Charles Barnard's play, Mary Lincoln, M. D., at Proctor's Twenty-third Street Theatre next Thursday, the 18th instant.

FRANK TANNEHILL, SR., has been engaged to support Fanny Davenport, who opens her season on Oct. 27.

J. H. BROWNE, a clever young actor, has been engaged as juvenile man for Nat Goodwin's company. This is his third season with that organization.

WILLIAM HANLON, the acrobat, who sustained the fall from a trapeze at the Academy of Music during the first performance of the Hanlon-Voltor company, appeared on the stage last Saturday night. He will resume his performances next week.

IT is reported that the Flying Scud is doing a remarkably good business in Boston.

OWING to the generally expressed desire for Sol Smith Russell to appear in a character and play in which he has already made a big hit in this city, A Poor Relation, will be put on next Monday night for the last few weeks of that comedian's engagement at Daly's Theatre. Lillian Owen has been engaged for the role of Dolly, and one or two more new engagements will probably be made for the revival.

REHEARSALS of Hands Across the Sea have begun under the direction of Charles B. Jefferson, and the company, which is owned by Jefferson and Taylor, will open its season at the Grand Opera House in this city next Monday night. All of the original company with the exception of George Nash and Charles Jackson, who take the places of Messrs. Beach and Buckstone, will appear in the cast. The production will be marked by new scenic appointments and realistic effects added during the past Summer.

AT THE THEATRES.

PROCTOR'S.—ALL THE COMFORTS OF HOME.

A comedy-farce in four acts by William Gillette.

Alfred Hastings	Henry Miller
Tom McDow	J. C. Buckstone
Theodore Bender	M. A. Kennedy
Josephine Bender	Ida Vernon
Evangeline Bender	Maud Adams
Robert Pettibone	T. M. Hunter
Rosabelle Pettibone	Mercedes Malarini
Emily Pettibone	Marie Greenwald
Christopher Dabney	Ian Robinson
Judson Langhorn	Louis Baker
Fifi Oritanski	Maud Haslem
Augustus McSnath	T. C. Valentine
Victor Smythe	J. B. Hollis

Proctor's Twenty-third Street Theatre opened for the season on Monday night with a piece called All the Comforts of Home, which was adapted by William Gillette from the German farce, Ein Toller Einfall. Mr. Gillette's adaptation was produced at the Boston Museum at the close of last season, and met with a favorable reception.

Modern audiences are not prone to laugh excessively over the type of old-fashioned farce in which mistaken identity and other venerable methods are supposed to afford good cause for screaming merriment. It is fortunate, therefore, that time-worn devices for producing absurd predicaments are vitalized in the present instance by abundant humor and a number of amusing characters. While All the Comforts of Home has no artistic value, it is mirth-provoking and devoid of coarseness. The only *risqué* episode occurs at the end of the third act, when a young woman of operatic proclivities rushes on the scene in tights, to gratify the curiosity of an amorous old gentleman who had paid for her costume.

The plot, of course, abounds in preposterous complications. Alfred Hastings, being left in charge of his uncle's house in London, conceives the idea of letting the rooms, and is abetted in this daring scheme by his reckless protégé, Tom McDow. They collect the rent of the apartments in advance, and assure their lodgers that they will be provided with all the comforts of home. A broken-down and dreadfully nervous music teacher is nearly driven to desperation by his next-door neighbor who persists in singing as much as he likes. A retired produce dealer, Theodore Bender, has a termagant wife, who detects him making love to the opera singer who does tights for his edification. Alfred tries to help the wayward husband out of his scrape, but without avail, and gets himself into serious trouble on being caught by his *fiancée*, Evangeline Bender, in a seemingly sentimental appeal to the stone-said actress over a champagne breakfast that had really been provided by old Bender. Eventually the uncle returns, and after the usual explanations the curtain falls on a reconciled household, with the customary quota of young couples who have been promised in matrimony.

Henry Miller, who impersonated Alfred Hastings, has not hitherto been associated with light comedy roles, and it is but fair to say that he acquitted himself with credit in this new line of work. He is not a rattling *farceur*, but he possesses a sense of humor that is not often found in leading juveniles. His delivery, however, is still marred by certain elocutionary affectations, which have probably been practiced too long for immediate correction. J. C. Buckstone gave a capital cockney sketch of Tom McDow, and M. A. Kennedy kept the house in roars of laughter with his unctuous comedy work as Theodore Bender. T. M. Hunter was conventional and nosy as Robert Pettibone, while Ian Robertson was decidedly amusing in his delineation of the nervous music teacher. J. B. Hollis looked the part of the timorous dude, and T. C. Valentine was fairly successful in the Scotch dialect role of McSnath. A word of commendation is also due to Lewis Baker for his life-like impersonation of an impecunious swell.

Ida Vernon's artistic efficiency enabled her to portray the shrewish characteristics of Mrs. Bender with delightfully grim humor. Maud Adams was captivating and sentimental as Evangeline Bender, and Maud Haslem was comely and coquettish as the flirtatious actress, Fifi Oritanski. Mercedes Malarini and Marie Greenwald were acceptable in minor roles.

The drawing-room of a private house in London was the only setting, but that was realistically reproduced. There were real stairs leading to an upper story, and the slamming of the various doors fully proved their genuine make. There was not a hitch throughout the performance and the humorous ball never ceased rolling except during the waits between the acts, which were unusually long—the waits, not the acts. Moreover, the patience of the audience was sorely tried during these waits by the effusions of a wretched orchestra. There was a prolonged call for the author after the third act, a majority of the audience not being aware of Mr. Gillette's illness.

GRAND.—THE MASK OF LIFE.

Romantic drama in four acts by John A. Stevens.

Leon	J. H. Gilmour
Prince Oscar Khorick	Frazer Coulter
Prince Nicolai	John Sutherland
Bogdaneuve	W. T. Doyle
Dr. Remski	Jerome F. Stevens
John Brown	Odell Williams
Osip	Frederick Daley
Captain of the guard	Ormond H. Priest
Vira	Annie Mayer
Countess Darville	Josephine Flows-Day
Serepine	Adele Palma
Theresa	Lilly Yinton
Madame Menskoff	Mrs. Wallace Britton

At the Grand Opera House on Monday night, a revised version of John A. Stevens' old play, Passing Shadows, was presented, with the claim that it was equal to the finest work of Sardou!

Had the work been put forward on its real merits, it would have probably earned the verdict of being a fairly constructed melodrama of the ordinary type, with one good act in it—and that would have been the lenient approval of a modest pretension. But when the boldest challenge is made for comparison with the best work of perhaps the most skilful and fertile dramatist of the present epoch, the truth must be told that it is but a shallow play, built upon conventional lines and bristling with cheap sentiment, with a regulation pattern villain, the usual stage heroine and hero, and (to get a laugh from the groundlings) a preposterous caricature of "a Hinglishman" thrown in, along with a French chambermaid, whose function is to speak broken English and make a jest of "Johnny Bull," and a doctor whose business it is to drink too many cups of tea, and to travel hundreds of miles to say "Bless you my cheeyild!" to the heroine aforesaid. In the first act the heroine follows stageland traditions, making her exit by thumping the upper panel of the door exclaiming, "He is lost to me for ever, but the end is not yet!" while the villain goes out up stage with glaring eyes muttering, "the seed is sown, what will the harvest be?" In another act the heroine winds up with, "the past is dead beyond recall" and she plentifully interlards the play, to the great delight of the gallery, with the sentiment, "I am still your wife!"

This bosh had the advantage of an excellent cast. Annie Mayor, in the trying part of Vira did very well and showed versatile and emotional power until the last act, in that she was unfortunate. When stabbed by Leon she fell and remained some instants as if dead, then turned over with her back to the audience and dragged herself across the stage to her husband with an action so ludicrously resembling the motions of a seal on shore, that the audience tittered. Adele Palma played the French maid brightly, but it may be doubted whether the vulgar French equivalent for that remarkable sign of contempt so graphically treated of in Washington Irving's Knickerbocker as "putting the thumb into the nose and spreading the fingers out," is quite a nice thing for a stage manager to make a pretty young woman do. Lilly Vinton looked well as Therese. Josephine Flows-Day was satisfactory as Countess Darville. Mrs. Wallace Britton looked remarkably handsome as Madame Menskoff, and played with dignity.

Frazer Coulter played the Villian Prince, and did it well. J. H. Gilmour, always a conscientious actor, maintained his reputation by a skilful performance of Leon. W. T. Doyle was effective in the small part of Bogdaneuve, a Nihilist. Odell Williams, as John Brown, did his best to interpret the "hexhasperation of 'is haitches." Jerome Stevens was somewhat amusing as Dr. Remski in the tea-drinking business.

John A. Stevens was called out twice by vigorous applause from a section of the audience, and on the second occasion, being called on for a speech, he patted a brand new silk hat nervously and said words to the effect that he deserved the reception; that he meant to do still better, and that he was glad from the bottom of his heart.

BERKELEY LYCEUM.—AFTERMATH.

Society drama in three acts by Dr. Jacob Hartmann and Stanislaus Stange.

Lord Rosebery	Henry Winter
Commodore Dilking	James Gordon Emmons
Albert Ettinge	Shepherd Barnes
Ralph Dillingham	Henry F. Godden
Robert Burnett	Stanislaus Stange
Lady Harriet Rosebery	R. MacGavock
Lady Olivia Dilking	Marian Lilly
Lucy Coleridge	Maxine Elliott

On Tuesday evening of last week Mr. Warde-Bingley convened the press to the formal inauguration, at the Berkeley Lyceum, of what he is pleased to style "The American Theatre-Libre."

That Mr. Bingley's attempt to follow in the footsteps of his French prototype would prove unsatisfactory might have been expected, but we hardly anticipated so complete a failure as the trial performance of the first "untried" author turned out to be.

If "Art for Art's Sake" is the motto of Mr. Bingley's Theatre-Libre and Aftermath is presented as a specimen of that Art, then the less we have of Art the better. By all means let us go back to conventional platitudes and serve them up in the old-fashioned way.

We leave to others the task of telling the story of Aftermath. The plot was totally incomprehensible to us. There was a newspaper blackmailer, we know, who finds his victim to be his son; there were plenty of impossible earls; some love-making of a very amateurish kind, and flashes, here and there, of real ability in the dialogue. But only here and there. The bulk of the piece is talky and trivial. The action is labored and the situations, with two exceptions, commonplace. These exceptions, however, are good.

One is where an illegitimate son makes his mother confess the story of her dishonor; the other where the blackmailer recognizes his victim to be his son. These points were sharply drawn, and well acted in both cases. It's a pity they should have been lost on the puerility of the rest of the play.

There is one thing, however, for which Mr. Bingley deserves credit. We accord it freely. The play was rubbish, but the staging was admirable. The hand of an artist had been at work in the preparation of the different settings, and everything went off smoothly.

The acting was a long way from being artistic. Most of it was below the average. Exception, however, must be made of Stanislaus Stange, who did the villain's part very cleverly, of Shepherd Barnes, who was effective as the illegitimate son, and of Miss Maxine Elliott, who contributed at once beauty, grace and unquestionable histrionic ability to her impersonation of Lucy Coleridge. Miss MacGavock, likewise, was deserving of notice for her earnest work as the dishonored mother.

UNION SQUARE.—THE COUNTY FAIR.

That old money-maker of Charles Barnard's and Neil Burgess', The County Fair, came back to the Union Square Theatre on Monday evening and entered upon the third year of its success. The house was well filled, Mr. Barnard himself being conspicuous in the left proscenium box, and seemingly entering into the fun of the performance as heartily as the audience.

The only changes of note in the cast were in the part of Tim, which is now efficiently filled by John B. Maher, and in that of Taggy in which appeared that old yet youthful favorite, Marietta Nash. To say Miss Nash was thoroughly successful in the role goes without saying. The excellence of the work she does shows what she could make of wider opportunities. Her pretty smile and pleasing voice had won the sympathy of the audience long before her song and dance in the third act obtained for her a warm ovation and several recalls.

Neil Burgess, as usual, kept the house in one constant ripple of laughter by his inimitable portrayal of Abigail Prue. Robert Fischer made the same excellent Otis Tucker as formerly, and Wallace D. Shaw shone in a less degree as Solon Hammerhead.

The scenic effects were as realistic and as good as of yore.

STAR THEATRE.—THE SENATOR.

The reappearance at the Star Theatre on Monday night of William H. Crane and company in The Senator caused the assemblage of a large audience, one that packed the house to its utmost capacity, and throughout the entertainment, manifested its sincere appreciation of the play and the efforts of the players to please, by hearty and most cordial applause.

Mr. Crane as the Senator was in particularly good form and acted the role of the honest, straightforward out-and-out successful American from the plains with remarkable dash and spirit. He was ably supported by a good and competent cast. Georgie Drew Barrymore, although but recently recently recovered from a severe illness, repeated her former success as the giddy and susceptible widow. Jane Stuart as Josie Armstrong gave a charming performance of the part, and was ably seconded by Mrs. Augusta Foster, Katherine Florence and Anne O'Neill, the latter being a recent acquisition to the company.

T. D. Frawley as the valiant but bashful army officer repeated his hit of last season, and J. C. Padgett gave a careful and artistic portrayal of the old man's part—"a relic of the days of Webster."

During the performance the star was frequently called before the curtain, and at the end of the third act the entire company passed in review. The piece was well staged, and the scenery was appropriate and tasteful.

NEW PARK.—CHISPA.

A full house greeted Louise Litta and her company at the New Park Theatre on Monday evening. The bill was Chispa, a wild Western drama, and one of Clay M. Greene's earlier productions, which has already been commented on in these columns.

Miss Litta appeared in the title role and gave a rather subdued interpretation of what should be a highly animated character. She has very little to commend her as a star, as she lacks earnestness, vivacity and magnetism. Her banjo-playing is the only thing she does that is worthy of note.

Of her support, George Osbourne was well cast as Indian Jack and won numerous plaudits; Wash. Melville played Doc Jones harmoniously and yet naturally; Frank Norcross was conventional as Zeke Stevens, Charles Stedman a fair villain, and Helen Creswick appeared to advantage as an elderly spinster. The rest of the cast were neither better nor worse than the average one-night-stand company. Evans and Hoey, next week.

BIJOU.—MY AUNT BRIDGET.

Scott Marble's farce-comedy, My Aunt Bridget, attracted a large audience to the Bijou Theatre last Monday evening. George W. Monroe and John C. Rice are surrounded by clever people who do their share to make the performance very entertaining.

Both new and old members of the company were well received, and the few changes that have been made in the cast are, if anything, an improvement. Nellie Rosebud, who plays the part in which Lena Merville was seen last season, made quite a hit, and the same may be said of Mabel Fenton.

Catharine Linyard sang several songs as she alone knows how, and Ada Jones did some clever dancing.

W. A. Mack and Bernard Dyllyn's singing was much enjoyed and was accorded several encores, while those old favorites, George W. Monroe and John C. Rice, were as mirth-provoking as ever in their respective specialties.

My Aunt Bridget is to remain for two weeks at the Bijou.

TONY PASTOR'S.—VARIETY.

A good variety entertainment attracted a fair-sized audience to Tony Pastor's Theatre last Monday night.

The performers were: Harry Rondere in a juggling act, Frank Lester in a blackface comedy act, Carr and Fraters in a sketch entitled A Poor Relation, Maude Beverly in serio-comic songs, Healy and Costello in a very funny acrobatic sketch entitled Shorty and the Frog, the Weston Brothers in a musical act, Richmond and Glenroy, song-and-dance artists, Harry and Mildred Rondere in an exposition of mind reading, Miss St. George Hussey in character songs and Gill's Marionettes.

Next week, Harry Kernell's High Class Vaudevilles.

JACOBS' THEATRE.—ALVIN JOSLIN.

The most enjoyable feature of Jacobs' Theatre this week is the announcement that appears on the bill-boards informing the public that the present engagement of Alvin Joslin-Davis will be positively his last in this city. When the joyful news of his farewell appearance can be read on the bill-boards throughout the country, when the sound of his brass band becomes low and his diamonds glitter not, then will our sympathies be extended to our Pittsburg brethren.

As the best part of the "show" is confined to the street, Alvin Joslin fell very flat on Monday night. Next week, the first New York engagement of the Devil's Mine.

WINDSOR.—RAGLAN'S WAY.

Raglan's Way, which was originally produced at the Union Square Theatre, last season, opened its first East Side engagement at the Windsor Theatre last Monday evening.

Quite a number of improvements have been made in the piece and the reception accorded it on Monday evening proved its suitability for combination theatres. Edwin Arden, who is an old favorite at the Windsor, was warmly applauded for his clever acting. Selma Fetter as Vivian Treherne was also duly appreciated, and the company generally was good.

PEOPLE'S.—UNCLE JOE.

J. K. Emmet in Uncle Joe opened to a large house on Monday last at the People's Theatre. Mr. Emmet kept the audience in roars of laughter with his familiar methods, and sang as pleasingly as ever. Maud White as Collie and Louis R. Geisel as Uncle Joe were very good. In the last act Baby Cains, a little tot, amused the audience with her dancing. The rest of the company was fair.

Next week, An Irish Arab.

KOSTER AND BIAL'S.—VARIETY.

Frank Bush, Isabella Ward, Nazuz and Abacco and the Tissots, are the new features at Koster and Bial's concert hall this week.

La Fille de Madame Angot and Gilbert and Sullivan's medley are still received nightly with great favor, while Carmencita, of course, remains the stellar attraction.

AT OTHER HOUSES.

The Berry Monarch rules with royal good humor at the Broadway.

Edward Sothern may be seen nightly in The Master of Woodbarrow at the Lyceum Theatre.

Madame Angot is in its second month at the Casino. The production of Poor Jonathan must be approaching, however, as the first rehearsal of that opera was called last Monday.

Sol Smith Russell will withdraw The Tale of a Coat after next Saturday night's performance to revive A Poor Relation for the final week of his engagement at Daly's Theatre.

Beau Brummel is playing to full houses at the Madison Square Theatre.

Cleveland's Minstrels are holding a high carnival of mirth and music at the Fourteenth Street Theatre, where their festivities will terminate on Saturday night.

Those who have not heard the Strauss orchestra should avail themselves of the opportunity without delay, as this is the farewell week of the engagement at the Madison Square Garden Amphitheatre. There will be a gala performance every night, including three grand ballets and vocal selections by Signor Tagliapietra and Ida Klein.

The Seven Suabians has been condensed, and is arousing large audiences at Hammerstein's Opera House.

CONCERNING NAT GOODWIN.

John E. Warner, the American manager of Nat Goodwin arrived on the *Alaska* last Sunday, and in conversation with a Mirror reporter spoke as follows of Nat Goodwin's London engagement and approaching tour in this country.

"I have been in London since the first of July," said Mr. Warner, "but I was abroad merely on a pleasure trip and not in a managerial capacity. Therefore, I am giving you my candid opinion when I say that during an experience of twenty-five years I have never known an actor to be received with more applause and greater enthusiasm than Mr. Goodwin was in London. The London press did not accept the Gold Mine as a great or even a good play, but when The Bookmaker was brought out Mr. Goodwin was accredited with being one of the leading comedians on the English-speaking stage. Even the *Telegraph*, which was hypercritical at first, acknowledged that Mr. Goodwin's personation showed unusual ability. Indeed, he has received every encouragement to return to London and establish himself there permanently."

Mr. Goodwin is expected to arrive on Thursday on the *Werra*. He will open his tour on Oct. 6 in A Gold Mine at Minneapolis. All reports to the contrary, this is the most profitable piece in his repertoire. He will occasionally appear in The Nominee and in a one-act comedy called The Viper on the Hearth, which was written for him by J. C. Campbell.

LETTERS TO THE EDITOR.

THE HANLON-LEES AND THE HANLON-VOLTERS.

BOSTON, Sept. 5, 1890.

To the Editor of the Dramatic Mirror:

SIR.—On behalf of the public and of theatrical managers as well as ourselves, we beg to call your attention to an article on the fifth page of THE MIRROR, issue of Aug. 30, 1890, under the title "Mixed, as Usual." You say that "Robert and William," referring to two young men now or lately performing in New York as part of the Hanlon-Volter Martinetti combination "were two of the famous Hanlon Brothers who were here in 1870." And you also say that these young men were "the original Hanlons."

These statements are erroneous. These young men are not original Hanlons, nor Hanlons at all. One is Patrick Carmody and the other William O'Mara. They were apprentices to our brother Thomas Hanlon in 1870, and performed as children with the Hanlon Brothers, but are not Hanlons. William Hanlon, "one of the famous Hanlons," is a resident during the Summer months of Cohasset, Mass., and engaged now upon the production by Hanlon Brothers of their new play Superba.

The gentleman in New York at Academy of Music is not William Hanlon. Your good judgment will readily agree that it is unfair to deprive William Hanlon of his name and identity, and injurious to all parties to confuse the gentlemen in New York with ourselves. We are confident that your mistake was accidental and that you will be as ready to correct it by publishing this letter as we are respectful in asking you to do so. Your obedient servants,

GEORGE HANLON,
WILLIAM HANLON,
EDWARD HANLON.

THE DEATH OF BEN BAKER.

The death of Uncle Ben Baker occurred on Saturday last, between twelve and one o'clock in the afternoon. It was wholly unexpected by his wife and the intimate friends who had a knowledge of his illness.

Dr. Colin McDougall, who was called to attend Mr. Baker when he was first stricken with apoplexy, expressed the opinion that he would recover, unless something unforeseen intervened.

From the first, Mr. Baker's lingual muscles were partially paralyzed. During the early part of his illness he spoke but little, and then disjointedly. He was conscious at intervals and made one or two attempts to write with a pencil, but his fingers refused to obey his will. Nevertheless, it was confidently believed that he would recover, and his friends expected to see him at his post in the Actors' Fund rooms within a fortnight.

But on Friday last a slight change for the worse was noticeable. He pointed to his lips, as if he wished to speak. Mrs. Baker bent over him and begged him to take heart. "In a little while you can tell me everything," she whispered. He took her hands in his, pressed them to his heart, and shook his head sadly. He seemed to know that the end was near.

Friday night a consultation was held and the physicians gave up hope. At midnight the patient's face became red, he sank into a heavy stupor, from which he did not emerge again, and the awesome "death-rattle," familiar to death-bed watchers, was heard in his throat. A little after noon on the day following, while his wife and her sister, Miss La Forge, were at his side, the gentle spirit of the beloved veteran peacefully took its flight. He died without pain.

Benjamin Archibald Baker was born in New York city on April 4, 1818. It is said that when a boy he ran away from home and shipped to New Orleans before the mast. There he earned his living as a harness maker and afterwards by repairing cavalry trappings for the men under General Houston's command in Texas. He must soon have tired of this occupation, for he joined a stock company and made his professional début in Rob Roy at Natchez, Miss., on Feb. 24, 1837. For two years thereafter he filled the dual functions of player and prompter at theatres in Memphis, Vicksburg, Natchez and New Orleans.

At the opening of Mitchell's Olympic Theatre in New York on December 9, 1839, Mr. Baker was engaged to officiate as prompter and act the parts of "walking gentlemen." The engagement was renewed annually for ten years, and during that period he wrote a number of pieces that received successful productions. Among these was a local sketch called New York in 1848, which was brought out on Feb. 15, 1848, introducing for the first time the since renowned character of Mose. Frank Chanfrau's personation of the New York "b'hoy" was received with the utmost applause. The author then elaborated this character, adding another act and several new parts, the complete piece being thus represented during a run of seventy nights under the title of A Glance at New York. He afterward wrote Mose in China and Mose in California.

In 1850 Mr. Baker became joint partner with W. B. English in the management of the Howard Athenæum of Boston. The following year he managed the National Theatre at Washington, which led to his engagement by Mrs. Sinclair to take charge of the Metropolitan Theatre at San Francisco. After taking Laura Keene's company on a profitable tour through the mining towns of California Mr. Baker came East with Edwin Booth, and in the Fall of 1856 took Mr. Booth on his first starring tour, in the course of which the now famous tragedian appeared under his management in all the principal cities of the country. It is interesting to know that Mr. Baker was stage manager of the old Chatham Theatre when Edwin Booth, then a very youthful actor, unexpectedly appeared as Richard III. one night in place of his father, who was indisposed. The friendship between Mr. Booth and Uncle Ben remained unbroken, and they always referred to each other as "Ted" and "Ben."

Towards the end of the Fifties Mr. Baker again managed Laura Keene, and was filling that position when The Seven Sisters was produced at her Broadway theatre on Nov. 26, 1860. The play ran for 109 nights, which was then considered an unusually long run. In 1877 Mr. Baker was engaged by John T. Ford to rehearse the various stock companies that were to perform in the theatres the Baltimore manager controlled in the South.

After two years with Mr. Ford, Mr. Baker returned to New York, where he filled engagements as stage manager for new productions, and occasionally appeared as an actor. Another source of income was the training of amateurs. But "Uncle Ben" had passed his sixtieth year, and every one who knew this genial old man was delighted when on Oct. 2, 1883, he received the appointment of Assistant Secretary to the Actors' Fund of America. How ably he filled this responsible post is related elsewhere. He never shirked his work, and though advancing years had enfeebled his system, he was to be found at his desk daily, working as hard and as faithfully as if there were no limit to his strength.

As Assistant Secretary of the Fund, he came in contact with thousands of theatrical people, and it is no exaggeration to say that his old-fashioned courtesy and kindly consideration endeared "Uncle Ben" to the entire dramatic profession, for even those who did not know him personally held golden opinions of this lovable and genial veteran.

The arrangements for the funeral were placed by Mrs. Baker in A. M. Palmer's hands on Sunday. It will take place to-day (Wednesday) at the Little Church Around the Corner at eleven o'clock. The pews in the body of the church will be reserved for members of the profession, the Actors' Fund, delegations from the Philadelphia Lodge of Elks and the St. Cecilia Lodge of Masons. Of the latter bodies Mr. Baker had been a member for many years.

The pall-bearers will include all the Trustees of the Actors' Fund at present in the city, besides Edwin Booth, Joseph Jefferson and Edward Harrington. Forty ushers, in charge of Mr. McCormick, of the Broadway Theatre, will seat the assemblage.

The names of the ushers are as follows:

Francis Wilson, Lawrence Hanley, Harold Russell, E. H. Sothern, Rowland Buckstone, W. J. Ferguson, John T. McKeever, Jr., Harry Sanderson, W. H. Mathews, Herbert Aveling, John Sutherland, Frank Beiman, W. H. Strickland, John D. Walsh, Charles W. King, J. Curtain, William Gorin, J. T. Maguire, A. C. Phillips, John E. Pollock, Edward E. Rice, W. F. Elliot, Clarence E. Hall, E. S. King, George A. Blumenthal, H. J. Ramsey, George E. Addie, John E. Kellerd, Wilton Lackaye, Joseph I. Holland, Joseph J. Levy, D. H. Harkins, Richard Mansfield, Edward S. Fletcher, Howard W. Perry, Charles Plunkett, William Spencer, S. Miller Kent, Alfred Delmer, Howard P. Taylor, George Fawcett, Harry Corson Clark, C. C. Reeves, W. E. Campbell, James H. Bucken, Joseph McKeever, E. A. Bull, David J. Thompson, F. C. Graham, Max Hirsch, W. W. Waters, James Smith, John N. Cox, Henry D. Schaed and Edward C. Neilson.

The full choral service will be given at the church, the Rev. Dr. Houghton officiating. As it is not the custom in churches of the Episcopal denomination, there will be no eulogy spoken.

At one o'clock the members of St. Cecilia Lodge will perform the Masonic ritual at the grave in Greenwood Cemetery.

On Monday afternoon twelve of the seventeen Trustees of the Actors' Fund met under a special call. The chair of the late assistant-secretary was draped in black. President Palmer referred touchingly to the sad occasion of the meeting and the following preamble and resolutions were adopted:

WHEREAS, The Supreme Power in His wisdom has been pleased to take from us by death, our worthy, respected and beloved Assistant Secretary, Benjamin A. Baker; and

WHEREAS, His large experience in his office as Assistant Secretary of the Fund, his genial good nature, loving and kindly disposition, made him at all times a true adherent to the broad general principle of charity on which the Actors' Fund of America was established, a most welcome friend, an ever willing and kindly assistant to the distressed members of the theatrical profession in the distribution of this great and noble charity; and

WHEREAS, We feel that his honesty of purpose, his integrity of character, and true-hearted benevolence are worthy of our best recognition; Therefore

Resolved, That we, the official associates of the late deceased B. A. Baker, while recognizing the omniscience and bowing to the will of God in all things, cannot but deeply feel and sincerely lament in common with all of our professional brethren, this loss to the Fund Association and the dramatic profession of America.

Resolved, That the entire theatrical profession of America, be and are hereby invited to attend his funeral at the Church of the Transfiguration (The Little Church Around the Corner) on Wednesday morning, Sept. 12, at 11 o'clock, and that all the officers of the Actors' Fund of America, attend the funeral with proper emblems of mourning, to express their respect for their late associate, and as an expression of condolence and sympathy with the bereaved family.

Resolved, That a copy of these resolutions be handsomely engrossed and presented to the family of our late true and able associate officer.

It is probable that the funeral will be largely attended. If every one who knew and loved Uncle Ben should assemble at the obsequies, the Little Church could not contain the throng.

MANAGER PALMER HOME AGAIN.

A. M. Palmer arrived on Saturday evening by the *Etruria*, too late to get his luggage landed, and he remained on the ship until Sunday morning, when he went, with his family, to the Fifth Avenue Hotel.

"I expected to go on to Stonington Saturday night," said Mr. Palmer to a MIRROR reporter, "but I should have remained anyway to preside at the meeting of the Fund Trustees, called to take action on the sad death of Mr. Baker.

"I have had a delightful trip, but I am glad to get home. THE MIRROR has already announced the plan of action laid out for the season at Palmer's and the Madison Square. I have secured a number of plays that appeal to thoughtful and intelligent playgoers, and I am confident that they will receive a cordial welcome.

"The stock company at Palmer's, headed by Mr. Willard, will be a strong organization, thoroughly equipped for the work cut out for it. I look forward to an active and interesting campaign.

Mr. Palmer took his family to his father's home at Stonington, Conn., on Monday and returned Tuesday evening to attend the obsequies of the late Benjamin Baker.

OBITUARY.

Lilian Grubb, the wife of David Hayman, manager of the Shenandoah company, died in Baltimore on Sunday at the age of twenty-five. The deceased actress was well-known among professionals. She played Gianneta in The Gondoliers last season and scored considerable success in the part. She was a sweet and pretty woman and a clever actress and singer. Her stage career commenced eight years ago, when she appeared in Olivette at Ford's Opera House. Afterward she toured for some time under Mr. Ford's management. She also traveled extensively with E. E. Rice's company, leaving it to make her début at the New York Casino, where she became a favorite. The immediate cause of her death was malnutrition.

William Allen, a popular minstrel, died in Chicago late last month. He was about fifty-two years of age.

Gus Moulton, the well-known agent and manager, died recently at his home in Philadelphia. He was about forty-two years old, and had been in the theatrical business for almost a quarter of a century.

Mrs. Hannah W. Allen died recently at her home in Tamaqua, Pa., after a long and painful illness. She was the widow of the late Lucien H. Allen and mother of Charles F. Allen, manager of Allen's Opera House in that city. She was born at Yorkshire, England, on March 15, 1825.

WEBSTER EDGERLY is reported to have withdrawn from Christopher Columbus, leaving the play and company to Colonel Milliken's tender mercies.

GLEANINGS.

THE marriage of Jennie Williams, the soubrette, to Lord Lawrence Petre, is now announced to take place in England on the 29th inst. The ceremony will be private.

IVAN PEROSET has been engaged for Richard Mansfield's company.

EARLY next Spring Pete Johnson, of Maggie Mitchell's company, will lead to the altar Lizzie Bixby, of the Prince and Pauper company. The honeymoon will be spent in Europe.

ALICE LEIGH, who is now playing in Beau Brummell, has been engaged for the character part in Blue-Jeans.

THE MIRROR is requested to state that George Hashwood and Mr. Elliott are no longer connected with Greenwall's Opera House, at Fort Worth, Texas.

H. S. CAWTHORNE says that the well-known firm of Cawthorne Brothers is in no way connected with the Howe and Sissons' Wild Oats company, which recently came to grief in Indianapolis. The MIRROR correspondent in Cincinnati was in error when he associated the name of the Cawthornes with the other company.

MATTIE VICKERS is said to have made a favorable impression in Edelweiss, which was produced at the Pullman Opera House, Chicago, on Sept. 2.

LOUDON MCCORMICK has been engaged for the leading part in Wife for Wife, which will be produced at the People's on the 22d inst. and later at the New Park. Mr. McCormick is an excellent actor. He has been absent from the local stage for some time.

AL. HAYMAN arrived in San Francisco last Sunday. He will return to New York again for the Winter in October.

R. M. FIELD reports that The English Rose has so far excelled in receipts any of his big productions. He has secured for Boston the exclusive rights for New Lamps for Old and will give a revival of Little Em'ly with a big cast this season.

THE Grand Opera House in Nashville, Tenn., has been purchased by J. O. Milsom, the present popular manager of the Vendome, and William M. Duncan, a leading banker and capitalist of Nashville. Next Spring they will begin remodelling and improving it, and their intention is to make it one of the handsomest theatres in the country. Mr. Milsom will be the manager. Twenty thousand dollars was paid for the house and $50,000 is to be expended in improvements.

THE new Zozo seems to have been quite successful in Philadelphia. Ella Benda, Frankie Merrick and W. J. Edwards received special mention from the local critics. The scenery and costumes are entirely new.

ON May 1 next Klaw and Erlanger will make an addition to their exchange. Special offices will be fitted up on the lower floor in which a record of the open-time in one-night stands represented by them will be kept. Two representatives will be in charge, and the record will be open to all managers of standard attractions.

OUT OF SIGHT was tried in a New Jersey town last week, and it made a hit. Frank McNish is said to be capitally fitted in the principal part.

EDWARD HARRIGAN began rehearsals of the Leather Patch and Squatter Sovereignty on Monday at the Bijou Theatre. The road season will begin on Monday next at Jersey City.

ON Friday last Pauline Hall withdrew the charge of theft against the porter in Falk's photograph gallery.

MADAME ANGOT is running to good houses at the Casino. It will continue until the middle of October. The season of the road company, which goes out with Madame Angot and The Grand Duchess, will open at Providence, R. I., Oct. 13.

LILLIAN RAMSDEN has resigned from The Hustler company. She will leave at Columbus, Ohio, next Saturday.

F. J. WILDMAN, the veteran actor who was the original Hawkshaw in The Ticket-of-Leave Man, has been totally blind for some time past at his home in Chicago. On Sept. 1 he submitted to a surgical operation, which was attended with good results, and will enable him to resume his professional duties in a few weeks. Mr. Wildman was last season in Kiralfy's Lagardere company.

HERBERT HALL WINSLOW has written a new comedy called The Ballot Box, which is to be produced in New York by Barry and Fay next January.

CHARLES J. BELL and Eleanor Lane have returned from Europe. They will be members of the Rosina Vokes company this season.

J. CLARENCE WEST has resigned his post as musical director of The Hustler combination, and has rejoined the company of Vernona Jarbeau. Mr. West says he has had "hustling" enough to last him for the rest of his life.

ALFRED AYRES has made the character of Shylock a life study, and there is probably no actor on the face of the earth who has delved deeper into the meanings of Shakespeare's lines. Mr. Ayres and Eliza Warren, who is a successful Portia, may be seen in special engagements hereabouts in The Merchant of Venice during the present season. As a practical and analytical elocutionist, Mr. Ayres has no superior.

IT is a coincidence that Joseph Haworth should have learned that he was one of the heirs to an English estate (which for lack of claimants had reverted to the crown) just as he had begun the study of the character of Berkeley Brue, the English barrister in Aunt Jack. Mr. Haworth is thus likely to be associated with legal luminaries for some time to come, and if his English lawyer proves as fortunate in conducting the case against the crown as Berkeley Brue was in winning the heart of Aunt Jack, Mr. Haworth will have reason to congratulate himself on this dual association.

MANAGERS' MESSAGES.

ST. LOUIS, Mo., Sept. 8.—The new Michael Strogoff company opened the season here at the Standard Theatre this afternoon. Both matinee and evening performances packed. Production pronounced by public big success. W. C. H.

CHICAGO, Ill., Sept. 9.—Bluebeard, Jr., opened its season to-night at the Chicago Opera House. It was raining hard, but the theatre was crowded. A success. WEMYSS HENDERSON.

NEW ORLEANS, Sept. 8.—Grand Opera House opened yesterday. The S. R. O. sign displayed two hours before the performance. JOSEPH HARRIS.

CHICAGO, Ill., Sept. 8.—Mattie Vickers' new play, Edelweiss, a great success. JUD CORBY.

MILWAUKEE, Wis., Sept. 7.—Marguerite Fish opened at the Bijou on the 1st ult. in Erma the Elf. The house was well attended and Miss Fish made a great hit. E. F. M.

NEWBURG, N. Y., Sept. 4.—Effie Ellsler opened her season here to-night with the production of her new comedy, Miss Manning. The star, the company and the play were accorded an enthusiastic reception. WILL C. ELLSLER.

BUFFALO, N. Y., Sept. 9.—Tell my friends and Mr. Frohman that Tommy Russell's opening at the Star was brilliant in the extreme. The house was packed and Tommy scored a big hit. PARUV.

MEMPHIS, Tenn., Sept. 5.—Wilson's Minstrels opened last night at the New Memphis Theatre. There were twenty-five hundred people in the house. A. M. W.

NEW YORK THEATRES.

STANDARD THEATRE.
Sept. 15, first American production of The
CLEMENCEAU CASE.
ALEXANDER DUMAS' GREATEST PLAY.
(400 Nights' Run in Paris)
A STRONG CAST, ENTIRELY NEW SCENERY,
SUPERB COSTUMES AND DECORATIONS.
WM. FLEROS, Sole Proprietor and Manager.
Address, 833 Broadway, New York.

CASINO.
RUDOLPH ARONSON, - - Manager
Evenings at 8. Matinee Saturday at 2.
Admission 50 cents. Seats reserved two weeks in advance.
LECOCQ'S CHARMING COMIC OPERA,
MME. ANGOT.

BROADWAY THEATRE.
Corner 41st Street.
MANAGER, - - - - - MR. FRANK W. SANGER.
Evenings at 8 - - - - Saturday Matinee at 2.
FRANCIS WILSON AND COMPANY,
in the new Comic Opera,
THE MERRY MONARCH.

MADISON SQUARE THEATRE.
MR. A. M. PALMER, - - Sole Manager
MR. RICHARD MANSFIELD
in his wonderful impersonation of
BEAU BRUMMEL.
75th to 100th performance.
A. W. DARTZ, Manager.

LYCEUM THEATRE.
DANIEL FROHMAN, - - - MANAGER.
E. H. SOTHERN
E. H. SOTHERN
E. H. SOTHERN
E. H. SOTHERN
In the new play by Jerome K. Jerome,
THE MASTER OF WOODBARROW
THE MASTER OF WOODBARROW
THE MASTER OF WOODBARROW.

PROCTOR'S 23D STREET THEATRE.
William Gillette's new four-act farce,
ALL THE COMFORTS OF HOME.
Under Management of CHARLES FROHMAN.
Matinees—Wednesday and Saturday.

H. R. JACOBS' THEATRE.
The Popular Theatre of New York.
H. R. JACOBS, - - - Sole Manager
Matinees—TUESDAY AND SATURDAY.
Prices, 25c. to $1.50.
CHARLES L. DAVIS' ALVIN JOSLIN.
Sept. 15—
DEVIL'S MINE.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue.
MATINEES—MONDAY, WEDNESDAY, SATURDAY.
CARMENCITA.
Mason and Ralston, the Juliens, Topak and Steele.

MADISON SQUARE GARDEN ARENA THEATRE.
S. FRENCH & SON - - - - General Managers
Every Evening at 8. Sacred Concert Sunday Evening.
STRAUSS.
and his famous Vienna Imperial Court Orchestra and Ten Grand Ballets. Prices 50c. to $1.5

STAR THEATRE.
Broadway and 13th Street.
Evenings at 8. Saturday Matinee at 2.
MR. WILLIAM CRANE
in David D. Lloyd's and Sydney Rosenfeld's Comedy,
THE SENATOR.
Aided by his admirable company. Under the direction of Mr. JOSEPH BROOKS. Seats secured four weeks in advance.

DALY'S THEATRE.
Broadway and 30th St.
Every evening at 8.15. Matinee Saturday at 2
MR. SOL. SMITH RUSSELL,
in Mr. Dion Boucicault's
successful new play,
THE TALE OF A COAT.
A drama of American life and character.
Next week—A POOR RELATION.

NEW PARK THEATRE.
Broadway and 35th Street.
WILLIAM BUSNACH, - - - Lessee
LOUISE LITTA
in
CHISPA.
Best Orchestra Seats, $1. Good Orchestra seats, 50c.
Evenings, 8.15. Matinee Saturday at 2.

GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony—50c.
MASK OF LIFE.
Wednesday and Saturday Matinee at 2.
Next week—HANDS ACROSS THE SEA.

LONDON NEWS AND GOSSIP.

LONDON, Aug. 29, 1891.

Only two novelties here this week, and one of them is something over ten years old. This was The Deacon, a two-act homily by H. A. Jones, which was put on at the Shaftesbury on Wednesday afternoon, and of which more anon. The other was the new Bisson-Burnand-Planquette comic opera, Captain Thérèse, which, after an unconscionable amount of preparation and preliminary paragraphing, was produced by Horace Sedger at the Prince of Wales's last Monday evening.

* * *

Captain Thérèse is an opera written in French for the English market and sees the footlights for the first time in this country. Planquette was commissioned by the late Carl Rosa to write the music with special regard to the fact that Agnes Huntington was to "create" the name part. The opera was thus (in effect) written round the fair Agnes's organ, and when in the fullness of time that cantatrice came to regard the successors of Rosa as mere monkeys, there was, for the time being, consternation in the camp of the Carl Rosa Light Opera company.

One American prima donna not being forthcoming it was deemed good enough to try another, and Attalie Claire was the young lady selected. The poor girl has been rather unlucky since her arrival in this country. She was ill during the whole time of rehearsal, and was dreadfully nervous when the time of ordeal arrived. Nevertheless, she pulled through much better than could have been expected, and has by now established herself in the good graces of her audience.

Miss Claire possesses a sweet and sympathetic mezzo-soprano, but has scarcely the physical resources which the part demands. I am told that since the first night Planquette has, wherever possible, altered his score to suit her requirements, and that the result is eminently satisfactory.

* * *

Few comic operas are remarkable for coherency of plot, and Captain Thérèse is no exception to the rule. Thérèse is a young lady, fresh from convent-school. Her tenor-lover, having got into trouble, mainly through the machinations of his comrade, the bad, baritone, Thérèse, without hesitation, dons the sweetheart's uniform, and proceeds to the camp to take his place. What is more, Thérèse's aunt, Madame la Chanoinesse Herminie and Maitre Duvet, the family notary, also disguise themselves as men-of-war, and accompany the young lady on her wild career.

It is not quite clear what they have to do in this galley, but a fair amount of fun is extracted from their manner of doing it, and real fun is not so plentiful in comic opera that we should neglect to be thankful for the small mercies here vouchsafed us.

On Monday what with encores and "introduced" business it was midnight before all was over. Since then three-quarters of an hour has been cut out of it, and the result has been beneficial.

Miss Claire's reception was distinctly favorable. Joseph Tapley, as the tenor lover, divided with H. Cotlin, the baritone villain, first honors among the singing men. Henry Ashley, as a jealous old Spanish martinet, and Harry Monkhouse, as the transmogrified notary, were similarly bracketed for the low-comedy business. Phyllis Broughton looked very ill, but she nevertheless entranced all beholders with her characteristic dances. Madame Amadi (who was once a Gaiety favorite under the name of Annie Tremaine), Harry Parker and a pretty girl called Florence Darley also scored in their respective parts.

The opera has been most lavishly mounted, and if the costumers had been "called" it would have been no more than they deserved. Charles Harris deserves praise for the production as a whole, and John Crook, the new musical director at this house, is also to be commended for the way in which he managed the forces at his disposal.

* * *

The Shaftesbury matinee, already alluded to, was apparently devised for the purpose of showing that some good may sometimes come out of Nazareth—if for Nazareth you read the playhouse. The same subject (with a difference) has been treated over and over again in Kean, Sullivan, Doctor Davey, David Garrick, The Tragedy Queen, and other pieces too numerous to mention. The difference is that whereas in those plays the hero or the heroine fell in love with a player-woman or a player-man, as the case might be, and then was cured of her or his passion by the object of it—said object being incited thereto by intercession of friends of the family—in The Deacon it is merely the Family itself—or, at any rate, the head of it, that is brought to reason by the blandishments of an actress.

There is internal evidence that Jones wrote this piece much about the same time as he wrote Saints and Sinners. The character who gives his name to the piece is a quaint, sturdy old Yorkshireman who is described as "wholesale bacon facto, Mayor of Chipping Padbury-on-the-Wold, and senior deacon of Ebenezer Chapel." He is a Particular Baptist of the straightest sect, and his particular aversion is the Stage and its belongings—more by token that years ago his only daughter was run away with by a strolling actor and was (of course) lost to him forever.

The Deacon's nephew is courting a young actress, and when his uncle comes to town there would be the devil to pay and no hot pitch available were it not that an old actress fortuitously occurs on the scene and mashes the old gentleman to such an extent that she bears him off to the theatre at night to see a new Juliet, who is, of course, his nephew's sweetheart and with whom (equally of course) he is immediately severely smitten.

It only remains to add what the judicious reader has doubtless already divined for himself, viz.: that the new Juliet is really the child of the young woman who ran off with the strolling actor, and is, of course, the Deacon's grand-daughter. So all goes merrily, with marriage bells to follow.

There is not much in this, but in the hands of an artist like Willard the character of the Deacon comes out well. Mrs. F. H. Macklin as the old actress was also in her element and showed to great advantage.

* * *

Nat Goodwin finishes his season at the Gaiety to-morrow (Saturday) night. He concludes with The Bookmaker, and has therefore evidently abandoned his intention of playing here in Gringoire (which he calls A Royal Revenge), in Lend Me Five Shillings, and in Hobbies, all of which he said he would do before leaving.

I fear that Nathaniel, whom most of us regard as a clever and finished comedian, has had his spirits somewhat dashed by the reception given by Londoners to the two pieces he has played—one of your native manufacture and one of ours. Both nations are equally guilty, you see.

The Bookmaker (which is, you will remember, by J. W. Pigott, nephew of England's Licenser of plays) goes on at the Islington Grand next week. Arthur Williams, a favorite droll of London's, wanted to resume the character of The Bookmaker, which he played with success on tour, but he cannot be released from a Dorothy engagement at the East End. So the character will be played by George Barrett.

Edward Terry (who was, by the way, the original Bookmaker) retires to his own theatre in a new play by Arthur Law, entitled Culprits, an old title.

* * *

It is again asserted that your Fanny Davenport will again tempt fortune in this city next year. Also, 'tis said, that Charles Coghlan has arranged to be the Antony to Mrs. Langtry's Cleopatra on this side.

The deadly combat between John Coleman and Robert Buchanan as to whether Robert filched a French play possessed by John, for the chief incidents in Robert and George R. Sims' Irish drama The English Rose, still proceeds merrily, but no blood worth mention has yet flowed.

Wilson Barrett will start business at the New Olympic in October with a Capital-cum-Labor Strike drama called (professionally) The People's Idol. GAWAIN.

LONDON'S DRAMATIC ECHOES.

EUSTON'S Liverpool platform at noon on the 29th of August was crowded with passengers and friends—the former, to a large extent *en route* to U. S. A. which is often chattingly interpreted by John Bull "Uncle Sam's Apartments." The private car of the Duke of Sutherland, and decorated with his coat-of-arms was on the long train. A throng gathered around it. Presently several trucks with luggage stopped beside it, and a modest looking gentleman in faultless dress and with silvery hair accompanied by a handsome, cheery lady and two maids entered the sumptuous railway carriage. "There's the Duke" said one by-stander. "And is that the Duchess?" asked another. "Bother take both of you" interrupted the bull-bull voice of Billy Florence—"perhaps the gentleman ought to be a Duke, and the lady ought to be a Duchess, but they are Manager Palmer and Mrs. Palmer to whom the Duke has obligingly lent his car." In a few moments knots of friends untied themselves into the drawing-room compartment to wish the returning pilgrims *bon voyage*, and be-tow fruits, flowers and hopes as bright as the August sunshine streaming through the glass roof.

DURING their stay, partly in the Victoria and partly in the Savoy hotels, Mr. and Mrs. Palmer, whose parents are Kensingtonians, have received much social attention. Then he has pleasantly alternated trips to Paris and Berlin to meet dramatic authors, to take excursions to the seaside, and be busied with theatrical visits in the evening and with business engagements by day. He has opened charming offices at 77 Stand, on the corner of Salisbury Street, in the Savoy district, and where a gorgeously shining brass plate and divers decorative signs curtly inform pedestrians they are passing "A. M. Palmer's London offices." Doubtless it will soon become as much of a Dramatic Rialto as used to be the *trottoir* in front of his old Union Square Theatre. The offices are opposite, on one side the large pawnbroking and loan offices of the Attenborough, who lent the Duke of Buckingham £800,000. Seeing the three balls Palmer exclaimed, "Oh, my prophetic soul, my Uncle' is my neighbor."

ON the eve of his departure he was interviewed by Editor Copleston, of Harry Marks' *Evening News-Post*, and in the course of it the returning pilgrim grimly said, regarding an alleged complaint by an American actor in one of the London papers, that the critics and public of England distrusted "Yankee" actors and dramas: "I know that incompetent people come over here with worthless plays and announce themselves and their pieces as American successes without a particle of truth. I have seen on the boardings of London names advertised as those prominent American actors and actresses which have never been heard of in New York—names of people who have never trodden the stage of a New York theatre. Naturally this sort of thing tends to discredit the American stage. It is made possible by the general ignorance about America, which appears to obtain in this country. I was struck by a recent instance of that. It was a newspaper report, in which one of the parties in a discreditable police court case was described as an American senator—in the New York *Herald*, it was, too. Now, there was no man of the name given in the American Senate at all, and it would have been perfectly easy to ascertain that by taking a little trouble." Touching the "recent farces" like Welcome Little Stranger, etc., which flood the London boards, Mr. Palmer characterizes them as "the absurd farcical comedies which I have seen attracting good audiences at some of your London theatres—pieces that make the silliest pretence of representing phases of society which do not exist, and people who would be locked up as lunatics if they appeared in real life. It really annoys me, as well as puzzles me, to see such nonsense popular."

WHAT Druriolanus Harris is to London in American eyes Mr. Palmer in the ken of Londoners is to America as theatrical manager. Each is cited as representative on opposite sides of the pending discussion as to who best manages a theatre—an actor or an outsider.

NEARLY every London manager is on vacation. John Hare's pair of spectacles have left "G"—Garrick Theatre—for the next letter "H"—Homburg; Wyndham is in the Engadine; Irving in a midland village; young Alexander in Switzerland; Tom Thorne, while his Vaudeville is rebuilding, clings to the stalk of white or red roses at the North; Sweet Lavender Terry is on his farm; Barrett is in Yorkshire amid the dialect he so well portrays; Mrs. Lane is in America; Mrs. John Wood and her honeymooning children are on the borders of the North Sea near Margate; and the Tree of the Haymarket has branched into Aix les Bains.

GREEN ROOM CLUB gossip has it that a dramatist is at work on a play for Willard, with Oliver Cromwell as the hero. Taking the high Tory view that the Protector was a hypocrite and an actor in his Roundhead drama, Mr. Willard would exactly fill the bill. This Deacon-Middleman-Judah owns a sagacious collie dog who is fond of frequenting his master's dressing-room. When Willard is playing the potter the dog is always restless and thumps applause with his tail. When the Welsh parson holds the stage he lies demurely, and when his master appears between acts he solemnly rises to greet him and offers his paw as much as to say "Shake, and let me congratulate you."

WILLIAM J. FLORENCE, Adelaide Moore—who was artistically if not financially successful in England—and Edith Kenward of the Dr. Bill company, quit London for New York along with the departure of the chilliest August known to England in many years.

THOSE two gondoliers, Pooly Carte and Gilbert, continue to pull their craft with their oars in opposing directions. The librettist charges the manager with playing The Pirates on him. Mr. Carte retorts that the author of "let the punishment fit the crime," did not present Patience in a certain controversy about accounts. The Wicked World as a legal performance now perpends. The affidavits already submitted show that during the run of all the operas Mr. Carte paid Gilbert and Sullivan as share of profits £175,000 each, or nearly eight hundred thousand dollars.

W. J. FLORENCE'S RETURN.

W. J. Florence arrived on the *Etruria* on Saturday last, and on Monday he was walking up Broadway, looking as stout and jolly as ever.

"My home-coming was something of a sad one," said Mr. Florence "for almost the moment I arrived I heard of the deaths of Commodore McMickan and Uncle Ben Baker. Poor Ben, I've known him for fifty years. I can remember when he was prompter down at the Olympic as clearly as though it were yesterday.

"Did I bring Mrs. Florence home with me? No. She will remain in England for another year. She has a lovely suite of rooms overlooking Trafalgar Square, and seems to enjoy herself very well. True, she likes to act, but then there is'nt very much pleasure in one-night stands. I suppose we may possibly resume our joint starring tours at some time or other, but it will be much later on."

ESTELLE CLAYTON'S DILEMMA.

Estelle Clayton, who looks as charming and ladylike in street costume as she does on the stage, was a visitor to THE MIRROR office the other day.

"Do I intend starring this season," she said, in reply to a reporter's query. "Oh, no, although I have offers that are very flattering to do so. I think that I shall decide very soon upon one of three propositions that are held out to me. One is to remain here in New York city, most probably for the remainder of the season, and the other two are to star, or, at least, have the star role in two metropolitan productions when they go upon the road.

"If I accept any one of these three offers it will leave me with my little farce-comedy, The Runaway Match, upon my hands. If I receive a first-class offer for it I will sell it. If not I shall go out in it myself at my earliest opportunity. The principal role is a particularly good one for a versatile woman star of the Anne Pixley or Rosina Vokes style."

PLATFORM NOTES.

Major Pond's principal stars this season will be George Kennan, Henry George, the Rev. Lyman Abbott and Dr. Talmage. Dr. Mackenzie, the English throat specialist, may come over in time, but nothing definite is arranged as yet. Stanley and Rider Haggard will not be seen this year.

Other favorites in the lecture field will be George W. Cable, the Hon. Daniel Dougherty, the Rev. R. S. MacArthur, General Horatio C. King, the Hon. John H. Littlefield, Louis Fagan of the British Museum, and Frederic Villars, the famous war correspondent.

Bill Nye does not go out this year. It appears that his newspaper articles alone bring him in $20,000 a year. He thinks nothing pays so well as joking.

Max O'Rell writes Major Pond from London to book him for another tour, beginning November 1891. This, he says, will be his last visit. His new book on America is almost ready.

Another platform combination is that of R. N. Munkittrick and J. K. Bangs, two clever young writers.

FOREIGN FOOTLIGHT FLASHES.

Wilson Barrett's London theatre is to be called the New Olympic. This is as it should be—if only out of respect to the site on which the house is built.

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At last Ernest Reyer's new opera, Sol-ammbô, is to be heard in Paris. It will be the chief novelty of the season at the Grand Opera House.

* * *

Sarah Bernhardt has begun rehearsing Cleopatra at the Porte St. Martin Theatre, Paris. All the scenery is ready for the production, as well as the orchestration, which will be an important feature of the play.

* * *

A facetious London journal suggests that the proposed English Critics' Club shall be called The Cain. Most appropriate.

* * *

The English papers affirm that Jerome K. Jerome is the wittiest man in London to-day. Indeed! We wonder who wrote The Master of Woodbarrow?

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By the way, it is stated on good authority that Mr. Daly ordered a new play from Mr. Jerome before leaving London.

* * *

As a fitting companion piece to the play that Ouida, the frivolous, is writing for Sarah Bernhardt, Catulle Mendes, the unclean, is preparing a five-act drama to be called Son Altesse La Pure. Sarah's getting on!

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Pauline Lucca, the great German singer, is about to leave the stage for good, and announces her intention of entering the field of the *professorat*. She purposes doing the thing on a large scale, even to building a bijou theatre for her pupils.

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Another theatrical club recently founded in London is to be called The Eccentric. It is probably devoted to the long-haired of the profession.

* * *

The receipts of the Ober Ammergau Passion Play performances have exceeded 500,000 marks, showing an increase of 100,000 marks over the amount taken in 1880. Of this the actors get about 200,000 marks. The German peasant has a happy knack of associating religion with his business enterprises.

* * *

Hitherto the immortal Balzac has been happy in being neglected by the adapting fiend. But his time has come at last. Rene Maizeroy, a well known writer on the Paris *Figaro*, is dramatizing "Colonel Chobert," and Paul Alexis, a young disciple of Zola, is doing a like favor for his "Recherche de l'Absolu." The former has been ordered for the Gymnase.

* * *

It's incredible, yet it's so. Antoine, the audacious Theatre Libre prophet, has refused a play on the plea that it is *too risqué*. And the author is no less a personage than Ferdinand Brunetiere, the accomplished literary critic of the *Revue des Deux-Mondes*.

* * *

The play is called La Gaupe, which, to most readers, will not convey much meaning. This is not surprising, as it is the slangiest kind of slangy French slang. Mr. Brunetiere was highly incensed when he heard his play had been criticised, and he sat him down and wrote such an epistle to M. Antoine as prevailed on that gentleman to produce the piece *grand merite*.

* * *

The play is said to be revolting in its disgusting details, but then, you know, "Monsieur Brunetiere, of the *Revue des Deux Mondes*."

* * *

Henri Meilhac's new comedy, Ma Cousine, will be produced in Paris about Oct. 15.

* * *

A scandalous affair has just been brought to light by the *People's Gazette*, of Berlin. It concerns Paul Lindau, the well-known critic and playwright.

* * *

According to our German contemporary, Mr. Lindau has had an intrigue with Mlle. Elise, an actress of the German Theatre, which, for some reason or other, was brought suddenly to an end. Immediately following the quarrel, it is stated, Mr. Lindau wrote to the actress, threatening to ruin her professional career if she did not immediately leave Berlin. Mlle. Elise, in no way intimidated, sent the letter to the newspapers, with the result that Mr. Lindau is passing a very uncomfortable quarter of an hour.

* * *

The first novelty of the Paris season at the Bouffes will be Miss Harriet, an operetta in three acts by Maxime Boucheron.

* * *

A new lyrical theatre will soon be built in Berlin, most probably on the Augusta Strasse. A third of the required capital has already been subscribed.

* * *

Jean De Reszké, who is being treated so well in London, announces his determination not to sing at the Paris Opera House again, having a grievance against the managers. He will, however, sing in Carmen at the Opéra Comique.

* * *

E. S. Willard's complete repertory for his American engagement will consist of Judah, The Middleman, Wealth and the Deacon. He will be supported by Sant Mathews, Charles Hanbury, H. Cane, E. B. Gardener and Bessie Hatton.

* * *

Mrs. Langtry has made arrangements to take the London Princess' from next October for the period of one year.

THE THEATRICAL ROSTER OF 1890-91.

THIRD INSTALMENT.

A LEGAL WRONG.

George O. Morris, manager; Stewart Smith, advance agent. Tour began Aug. 25 at Indianapolis, Ind.

H. Coulter Brinker,	Rose Wilder,
W. F. O'Brien,	Lilly Burham,
James F. Green,	Mamie Burchier,
Harry Harpool,	Stella Harpool,
Thomas Coleman,	William Harris,
Willis C. Green,	Sidney Brown,
A. Prayler,	Ohio Falls Quartette.

ATKINSON COMEDY CO.

George W. Heath, manager; Frank M. Daly, advance agent. Now playing.

Willie McDermott,	Annie Mantel,
Fred Wenzel,	Abbie M. Heath,
John Morris,	Lizzie Anderson,
J. Henry Macke,	Nellie Shook,
Eddie Fitz Gibbons,	Bertha Hale,
W. H. MacPherson,	Kittie Ardine,
H. F. Newton,	Johnnie Prindle.
Herrmann D. Cotter,	

A SOCIAL SESSION.

D. J. Sprague, manager; Fred F. Platts, advance agent; Arthur V. Gibson, stage manager; Ed. F. Balch, musical director; Ed. E. Nickerson, band leader. Now playing.

Harry F. Hall,	Kate Sprague,
James Storey,	Annie Irish,
Harry B. Roche,	Evangeline Grace,
G. R. Ladd,	Maggie Cameron,
Ed. E. Locke,	Floyd J. Nutting,
W. V. Burley,	Morris Levy.

ANNIE WARD TIFFANY.

Charles H. Greene, manager; Edward Trail, business manager; John C. Walsh, business manager. Tour begins Sept. 29 at New Britain, Conn.

Ralph D. Bryan,	Annie Ward Tiffany,
John C. Walsh,	Annie Barclay,
Charles Kidder,	Rose Tiffany,
Charles Wingate,	Jennie Stetson,
Fred E. Cooke,	Blanche Bender,
Henry Serish,	P. Garity.
Barney Williams,	

ARIEL-THOMAS CO.

Redpath Lyceum Bureau, managers.

John Thomas,	Nellie E. Fox,
Fannie E. Holt,	Ada L. Briggs.
Mabel F. Mumler.	

BILLY MARBLE.

S. P. McCutcheon, manager; S. P. Levi, advance agent; Samuel Rhys, musical director. Tour began Sept. 8 at Fargo, N. D.

Billy Marble,	M. S. Holland,
W. G. Marble,	Master Bob,
P. McCooley,	Joe Miller,
C. Fuller,	Ella Marble,
F. M. Lighter,	Etta Cooley,
A. C. Newton,	Anna Cooley.

BOOTLES' BABY.

J. K. Burke, manager; W. H. Langdon, business manager. J. Graham Slee, stage manager. Now playing.

E. T. Stetson,	Josephine Arthur,
R. L. Tavaure,	Annie M. Ingham,
Charles Marriot,	Florence Merril,
Walter F. Floyd,	Pauline Duffield,
James Williams,	May Hawthorne,
Mills Hall,	Ray Winters,
J. Graham Slee,	Charlie Reed.

CASEY'S TROUBLES.

Charles Hassenforder, manager; Gus Luning, musical director. Now playing.

Alfred Kelcey,	Lillian Kennedy,
J. S. Bristow,	Agnes Wayne,
Will H. Taylor,	Minnie Florence,
E. E. McFadden,	William Hobbs,
James Norton,	Harry Morton.

CARLETON OPERA CO.

Edgar Strakosch, business manager; Whiting Allen, advance agent; W. R. Dixon, stage manager; Alex. Haig, musical director. Tour began Aug. 31 at Omaha.

W. T. Carleton,	Clare Lane,
J. K. Murray,	Jeannie Winston,
Charles A. Bigelow,	Harriet Avery,
Harold C. Blake,	Clara Wisdom,
Ralph de Uresa,	Marion Langdon,
Walter West,	Jennie Millard,
Miles Parker,	Bertha Leroy,
H. Ehrent,	Claire de Shorb.

CHARLES T. ELLIS.

Charles A. Wing, manager; Archie H. Ellis, assistant manager; Anthony Gray, musical director; James F. Tighe, stage manager. Now playing.

Charles T. Ellis,	Esther Scott,
Frank E. Jamison,	Nellie Cross,
James F. Tighe,	Clara Moore,
Charles F. McCarthy,	Maud McCarthy,
Charles T. Randal,	Little Flossie Bryan,
Harry Coffin,	Little Mattie Grier,
Archie H. Ellis,	Anthony Grey.
Harry Robinson.	

CLEVELAND'S NEW CONSOLIDATED MINSTRELS.

W. S. Cleveland, manager. Now playing.

Billy Emerson,	Barney Fagan,
Luke Schoolcraft,	Hughey Dougherty,
Sig. Benedetto,	Raymond Shaw,
Fields and Hanson,	Griffin and Marks.
The Craggs.	

DEVIL'S MINE.

Frank P. Smith, manager; Charles R. Sturges, advance agent; George Brost, advertising agent. Tour began Sept. 1 at Waltham, Mass.

William Stafford,	Florence Bayard,
J. K. Mortimer,	Mabel Florence,
James L. Byrnes,	Nell Scully,
Fred Manly,	Agnes Prew,
Charles M. White,	Tony Murphy,
Frank P. Smith,	Frank C. Moynihan,
W. R. Ogden.	

DAVIDSON-AUSTEN CO.

Clark and co., managers; Phil Brayton, advance agent; Robert Coleman, press agent. Now playing.

Dore Davidson,	Ramie Austen,
Charles Bowen,	Annie Powers,
James Allen,	Maud Peters,
Joseph Pelton,	Charles M. Hayne,
George R. Bouler,	Arthur Higgins,
Master Willie Clayton.	
George R. Bouler,	

DANIEL BOONE.

Peck and Fursman, proprietors; Charles R. Thorpe, manager; H. J. Stelle, agent; Fred Putnam, assistant agent. Now playing.

Charles R. Thorpe,	Mrs. George Barr,
W. A. Longan,	Ray Evelette,
George Barr,	Lottie Barr,
Charles K. French,	Little Genevieve,
W. E. Crandall,	Stella Denvir,
Ted Brannigan,	John Hague,
Walter Fenwick,	Stanley Hudson
Roger Hight.	

FAT MEN'S CLUB.

J. C. Stewart, Jr., manager; W. K. Walker, advance agent. Tour began Sept. 15 at Elizabeth, N. J.

J. C. Stewart,	Daisy R'm'd'n Warner,
John E. Drew,	Catherine McLaen,
Charles M. Earnest,	Nellie Collins,
Victor Eldon,	Juno Burbank,
Clinton Harvey,	Edna Farren,
Edward Willard,	Lillian Rosa,
William Hoolev,	Maurice Levi,
Three Albion Brothers.	Harry Magill.
Eagle Quartette.	

FROHMAN PRINCE AND PAUPER.

Daniel Frohman, proprietor; Fritz Morris, manager; H. C. Husted, advance agent. Now playing.

Arthur Elliot,	Little Elsie Leslie,
W. F. Tibbett,	Laura Booth,
W. A. Faversham,	Fanny Ward,
D. Gilfeather,	Dora Leslie,
Geo. W. Lynch,	May Sherbrooke,
W. B. Woodall,	Mrs. Linton,
Wm. Kukuck,	A. Pearson.

FRANK MAYO.

Frank D. Hall, manager; Ralph Howard, business manager. Tour began Sept. 1 at Baltimore.

Frank Mayo,	Marie Burress,
James S. Maffitt, Jr.,	Katherine Prosser,
Harry Courtaine,	Miss La Vere,
J. M. Charles,	Paul Manifee.
James Murphy.	

GORMANS' MINSTRELS.

William Eversole, manager; Charles F. Brown, business agent; Fred E. Lee, advance agent; J. M. Norcross, treasurer; Charles Ackley, musical director. Now playing.

George Gorman,	Billy Lyons.
John Gorman,	J. M. Norcross,
James Gorman,	Arthur Rigby,
John Evans,	George Brunton,
Thomas Evans,	John Dillon,
Layman Hank Dillon,	Alex. Cameron.

GRIMES' CELLAR DOOR CO.

Barrell and Mackie, proprietors; William H. Barrell, treasurer; Harry Clapham, Jr., advance agent; Val Drescher, musical director. Tour began Aug. 25 at Wilmington, Del.

James R. Mackie,	Jennie St. Clair,
Charles Burke,	Beatrix Hamilton,
Fred. Darcy,	Kate Weston,
J. C. Cherrve,	Flit Raymond,
G. J. Gaskin,	Louise Sanford,
James J. Riley,	E. A. Lang.

GILBERT COMIC OPERA CO.

Kane and St. John, managers; E. W. Lewis, business manager; Al. Henderson, musical director. Tour began Sept. 6 at Toledo, O.

Robert H. Kane,	Mae Sylvester,
Burt St. John,	Georgie Tompkins,
George Peke,	Rita Booth,
Guy Woodward,	Victoria Parker,
Frank Armstrong,	Hazel Cleveland,
A. F. Hartman,	Ruby Melville,
J. W. French,	Eva Mayhew,
Lionel Dare,	Rose Melville,
Dot Newell,	Carrie Hunter.

HE, SHE, HIM AND HER.

John W. Palmoni, advance agent; William Galloway, treasurer; Prof. Hugo Korach, musical director.

George H. Adams,	Tonina Adams,
Charles Bassett,	Little Lily Adams,
William Dickson,	Reca Murrilli,
William Ridgeway,	Ada St. Claire,
J. L. Guilmette,	Rosa Cooke.
Andy Morris,	George Thompson.

HERRMANN'S TRANSATLANTIQUES.

A. Herrmann, manager. Now playing.

The Washington Trio,	Josephine Henley,
Friscoff,	Herr Tholen,
Carver and Goodwin.	Harry Kennedy,
The Colnisetti Troupe	Tejero.
Maconna Tatero,	George Holloway.

HARVARD QUARTETTE.

Redpath Lyceum Bureau, managers.

Walter E. Paine,	Ida Florence,
Clarence M. Collins,	Gertrude May Lupkin,
Fred E. Kendall,	C. E. Burnham.

HILD-PARK CONCERT CO.

George W. Horne, manager. Tour begins Oct. 6 at Elmira, N. Y.

Carl Hild,	Ella Jocelyn,
Frederic Gillette,	Mrs. Carl Hild.
Annie Park,	

HONEST HEARTS AND WILLING HANDS.

Jack Barnitt, manager; P. J. Kennedy, business manager. Tour began Aug. 27 at Bridgeport, Conn.

Duncan B. Harrison,	Virginia Nelson,
John L. Sullivan,	Mary Maddern,
Fred Strong,	Grace Ottillie,
Basil West,	Carrie Rose Strong,
John D. Griffin,	William P. Sheldon,
John B. Atwell,	Jack Barnitt.
E. B. Prisbie,	Henry Alward,
Joe Lannon.	

HILARITY CO.

Brady and Garwood, proprietors; E. E. Humphrey, manager; W. F. Crossley, advance agent. Now playing.

Charles A. Loder,	Ruby Lytton.
Wm. McIntyre,	Mina Gennel,
Chris. Green	Edith Price,
Eddie Edwards,	Lillie Barro,
H. C. Talbot,	Little Pearl,
T. A. Darby,	W. Harvey Duff.

JOSEPHINE CAMERON.

A. B. Anderson, manager; Chas. Bulkley, business manager; E. B. Haines, treasurer; Mart E. Heisey, stage manager. Tour begins Sept. 15 at New Haven, Conn.

Edwin Maynard,	Josephine Cameron,
M. E. Heisey,	Theora Odegard,
W. Macdonald,	Nella Mae Robinson,
Wallace Hoffer,	Mrs. Nelson Kneass.
T. S. Stebbins.	

JULIA MARLOWE COMPANY.

Fred Stinson, manager. Now playing.

Creston Clarke,	Julia Marlowe.
H. A. Weaver,	Mrs. Farren.
Charles B. Stanford,	Sallie Williams,
Frank J. Currier,	Annie Haines,
Charles M. Collins,	Kate Burns,
Edward McWade,	E. S. Spencer,
Dodson Mitchell,	Frederic Guest.
T. L. Coleman,	

JAMES R. ADAMS PANTOMIME CO.

H. Grover, proprietor; James R. Adams, business manager; E. Readway, advance agent; Eugene Rantenburg, musical director. Tour begins Sept. 25 at Wappinger Falls, N. Y.

James R. Adams,	Irene Chadbourne,
Frank G. Mack,	Hattie Grover,
John H. W. Byrne,	Mlle. Marie,
Charles H. Adams,	Rosa Gantier,
Sig. Pico,	Edward Samuels.

KATIE EMMETT.

Harry Williams, manager; Will J. Howes, treasurer; Yank Newell, business manager; George W. Mitchell, stage manager. Now playing.

Wright Huntington,	Katie Emmett,
W. H. Murdoch,	Florida Kingsley Huntington,
George W. Thompson,	La Petite Lillian,
George W. Mitchell,	Amy Ames,
Gus Hennessy,	William Lobb,
Thomas Massingale,	

LOTUS GLEE CLUB.

Redpath Lyceum Bureau, managers. Begins season Oct. 13 at Rockland, Me.

George E. Devoll,	Minnie Marshall,
Edward E. Long,	Charles L. Lewis,
Clifton F. Davis,	Frank J. Smith.

LUTTEMAN SEXTET.

Redpath Lyceum Bureau, managers.

C. Frohslm,	F. Erickson,
C. Smith,	E. Schill,
N. Lauermark.	G. Kindlundly.

LIGHTS AND SHADOWS.

Frank C. Gayler, manager; George Wadleigh, business manager; David Hanchett, stage director; W. W. Taylor, stage manager. Now playing.

David Hanchett,	Nannie Palmer,
Will C. Paul,	Belle Barrow,
John Devoy,	Beatrice Tait,
J. A. Bailey,	Hattie Sheldon,
Frank Holden,	Clarke Lambert,
Rich. Chandler,	M. Rockafeller,
W. W. Taylor,	Robt. Garvin.
F. H. Dillon,	

MATTIE VICKERS.

J. A. Fraser, Jr., manager; Mr. Burck, musical director. Now playing.

Ed. Gardner,	Fred. Montague.
E. Van Vechten,	Mattie Vickers,
Tom Bridgeland,	Miss Lovice,
Mr. Pollock,	Miss Gardner.

McKEE RANKIN.

Manager, Ariel N. Barney. Now playing.

McKee Rankin,	Mabel Bert,
Charles Coulles,	Alice Fischer,
S. Miller Kent,	Jennie Yeamans,
Wilton Lackaye,	Mrs. Annie Yeamans,
Charles H. Clark,	Miss M. Fairchild.
Clarence Arper,	

ONE OF THE FINEST.

Edward J. Hassan, proprietor and manager; Harry M. Clark, business manager; George H. Hassan, treasurer; James E. Jackson, stage manager. Now playing.

Edwin M. Ryan,	Phosa McAllister,
Harry S. Duffield,	Marie Jackson,
Dan J. Hart,	Marion Gray,
Frank J. Frayne, Jr.,	Emma Belle Hassan,
S. F. Curry,	Phoebe Macomber,
James E. Jackson,	Nellie Hatfield,
Horace Burton,	George H. Hassan,
W. A. Ellis,	Prof. Riverton.

OUT OF SIGHT.

C. R. Gardiner, proprietor; T. E. Mills, manager. Tour began Sept. 8 in Virginia.

Frank E. McNish,	Josie Casselle,
Wales Winter,	Mrs. Lucy Taylor,
John J. McGee,	Rose Ellicott,
R. A. Wilton,	Minnie Jones,
Charles Hagen,	T. H. Blake,
Harry Goodwal,	James Murray.

PAULINE HALL OPERA CO.

Marcus R. Mayer and Ben Stern, managers; Edgar S. Kelley, musical director. Tour begins Sept. 22 at Philadelphia.

Charles H. Drew,	Pauline Hall,
J. S. Greensfelder,	Bonnie Weldon,
Arthur B. Miller,	Rachel Booth,
Walter Cogleigh,	Rosa Cooke,
Charles R. Burroughs,	Carrie Russell.

RAPID TRANSIT CO.

E. B. Smith and Co., proprietors; Charles Seymour, manager; Edward Hackett, advance agent; Richard Lindsay, musical director. Tour begins Sept. 28 at Morristown, N. J.

Arthur Ricketts,	Dan Purnell,
Tom Webber,	Carrie Tutein,
Fred Mendoza,	Minnie Elmore,
Mark Hart,	Ida Fairbanks,
W. P. Thompson,	Josie Fairbanks,
W. L. Hardy,	Sadie Lee.
Jane Gorillen,	

RICHARD MANSFIELD.

Gus Hartz, manager. Now playing.

D. H. Harkins,	W. H. Crompton,
J. C. Buckstone,	Agnes Miller,
A. G. Andrews,	Mrs. Julia Brutone,
Frank Lander,	Adelea Measor,
Richard Mansfield,	Beverly Sitgreaves,
W. I. Ferguson,	Miss Johnstone-Bennett.
Augustus Cook,	

STUART ROBSON.

W. R. Hayden, manager; Lee Townsend, advance agent; John L. Wooderson, stage manager. Tour begins Sept. 20 at Brooklyn, N. Y.

Stuart Robson,	May Waldron,
George S. Woodward,	Eugenia Lindeman,
Edward J. Ratcliffe,	Olive May,
Stanislaus Stange,	Amy Busby,
John L. Wooderson,	Mrs. Georgie Dickson,
William Stafford,	Joseph B. Everham,
Franklyn Reglid,	Joseph Zahner.

SWEDISH LADIES' CONCERT CO.

Redpath Lyceum Bureau, managers.

Miss A. Stoblom,	Elizabeth Bruse,
Jennie Norelius,	Miss M. Bruse,
Maria Heden,	Amelia Heden.

THE BURGLAR.

Matthews and Smith, managers. Tour begins Sept. 15 at Paterson, N. J.

A. S. Lipman,	Helen Ottolengm,
Harry Corson Clarke,	Hattie Schell,
E. Wogenholz,	Clara Rainford.
W. B. Arnold,	Annie Egar,
Robert Irving,	Little Lillian Rainford,
Little Juliett,	Little Vallie Egar.

THREE FAST MEN.

Clark Hillyer, proprietor; Myron Clark, manager. Tour began Sept. 8 at Annapolis, Md.

Clark Hillyer,	Allie Ballinger,
John Max,	Cora Max,
Bryan Collins,	Florence Dale,
Lee Mitchell,	Baby Barry,
Jack Noon,	John Barry,
Charles Meadge,	Charles Grady.

TEN THOUSAND MILES AWAY.

George L. Harrison, business manager. Tour began Sept. 1 at Philadelphia.

Ogden Stevens,	Madeline Bouton,
James Horne,	Lorena Atwood,
T. J. Grady,	Dickie Delaro,
Arthur Byron,	Marguerite Fields,
Max Miller,	Gerty Liddy,
D. K. Higgins,	C. J. Young,
A. Mackley,	Lee Hart.

THE RED HUSSAR.

J. C. Duff, manager; J. F. Donnelly, business manager. Now playing.

Heron Marsell,	Marie Tempest,
J. W. Handley,	Isabel Urquhart,
James Sauvage,	Leona Clarke,
Melville Stewart,	Fannie Edwards.
Richard F. Carroll.	

THE CLEMENCEAU CASE.

William Pierson, proprietor and manager; William Young, stage manager. Tour began Sept. 21 at New York city.

Wilton Lackaye,	Alice Fischer,
John Kellerd,	Harriet Ford,
Frank Tannehill, Sr.,	Ella Gardiner,
Daniel Jarrett,	Mrs. Elizabeth Post.
Pearl Eytinge,	

THE STOWAWAY.

Litt and Davis, proprietors; John E. Hogarty, business manager. Now playing.

Mark Lynch,	Madge Carr,
Walter Edwards,	Maude Edna Wall,
Harry Booker,	Libbie Kirke,
William McVay,	R. J. Move,
J. P. Smith,	R. Durkin.

THE CLIPPER.

Gustave Kahn, manager. Now playing.

Arthur Sprague,	Amy Lee,
E. Graff,	Mrs. Rose Watkins,
George J. Secor,	Grace Moore,
H. A. Burkhardt,	Rochelle Renard,
W. Sadler,	Franklin Ancos.
Clarence H. Hughes.	

THE GRAET METROPOLIS.

Klaw and Erlanger, proprietors; James E. Nugent, manager; Fred. McCloy, business manager; Martin Cody, stage manager. Now playing.

Harry Weaver, Jr.,	Jay Mowbury,
Charles Canfield,	Carrie Jackson,
Charles Dade,	Alta Perry,
William Friend,	May Ober,
Thomas Young,	Clara Stern,
H. D. Byers,	Mary Lee,
J. C. Callahan,	Mary Nugent,
Martin Cody,	Alice Mansfield,
Arthur Edwards,	J. Worth,
Master Murdock.	R. Sackett.

THE WORLD AGAINST HER.

Sam R. Villa, business manager; George Braden, advance agent. William Scott, stage manager. Tour began Sept. 1 at Philadelphia.

Jack Benson,	Agnes Wallace Villa
M. M. Murray,	Sabra Deshon,
William Scott,	Annie Villa,
Horace James,	Mrs. Charles Howard,
Reddick Anderson,	Little Elko,
George Nichol,	Miss "Veo"
Herbert Noyes,	Ada Harcourt.

THE IRISH CORPORAL.

C. R. Gardiner, manager; Ralph Harman, business manager; Alfred White, treasurer; Charles Connelly, musical director. Tour began Sept. 8, at Bethlehem, Pa.

Tony Farrell,	Jennie Leland,
Lawrence Williams,	Charlotte Wayland,
Alois E. Keim,	Florence Campbell,
George Granger,	Janson E. Fiske,
T. Gordon Meade,	William B. Moins,
George Atkinson,	George Wilson,
Robert A. Jones,	William Barry.
S. J. Fulsome.	

TOM SAWYER.

J. W. Brownlee, proprietor and manager; J. J. Kelley, business manager; Prof. Lotto, musical director. Tour began Aug. 31 at Chicago.

Will E. Burton,	Edith Clark,
Frank Cotton,	Mayn Willard,
James Larkin,	Eleanor Reah,
Walter Darrell,	Hazel Rivers,
Harry E. Wells,	Edith Whitehall,
Charles W. Cline,	George Frederick.
Gus Reno,	

TWO OLD CRONIES.

W. C. Anderson, manager; Duke F. Faber, business manager. Now playing.

Frank M. Wills,	Ada Deaves,
Charles Jerome,	Julie Mackie,
J. Herbert Mack,	Josie Domaine,
Harry Dietz,	Norma Wills,
Al. Bellman,	Mlle. Polideno,
Frank O'Brien,	Ada Stockholm,
Wesley Sheridan,	Vergie Arnold,
Harry Thompson,	Lillian Melbourne.
Three Sisters Corty.	

THE SILVER BIRD.

George H. Hamilton, manager; A. M. Hamilton, advance agent; H. E. French, press agent; J. M. B. Beverly, treasurer. Tour began Sept. 1 at Erie, Pa.

J. J. Boyd,	W. T. Murphy,
Jean Boyd,	William Corns,
L. J. Ray,	Daisy Beverly,
Lew Gleason,	Hazel Leeds,
Herbert Tremont,	Gracie Lyndon,
Oscar Traute,	Lillian Herndon,
Robert Crooks,	Claire Tuttle.
A. B. Weston,	Little Pansey.

THE KINDERGARDEN.

De Witt T. Lyon, manager; C. W. Compton, advance agent; E. C. Lewis, musical director; Willis E. Boyer, stage manager. Tour began Aug. 23 at Beloit, Wis.

Edward O'Shayne,	Arvilma Earle,
W. E. Boyer,	Kittie Mitchell,
Charles J. Stine,	Louisa Lathrope,
Budd Ross,	Tillie Proulx.
Walter Wilson,	

THE NABOB.

Charles O. Tennis, manager; Edward Undernet, assistant manager; George R. Towle, musical director. Now playing.

John E. Henshaw,	May Ten Broeck,
George Murphy,	Chester Sisters,
Harry McDowell,	Lillie Washburne,
Alfred Fairbrother,	Blanche Washburne,
Bernard Melbonough,	Alice Veazie,
V. D. Hudson,	Kittie May Beardsley,
Thomas O'Brien,	Louise De Luis,
Edward Undernet,	Blanche Henshaw,
Marie La Verne,	The Sisters Verde.

THE FAIRIES' WELL.

W. H. Power, proprietor and manager; Owen Ferree, acting manager; Walter S. Moss, advance agent; G. D. Johnston, business manager. Tour began Sept. 1 at Toledo, O.

Carroll Johnson,	Ida Ward,
John F. Ward,	Lizzie Hardy,
J. C. Kenny,	Little Ollie,
J. W. Cope,	E. W. Jones.
W. H. Lyman,	George Adams.

THE CORSAIR.

W. W. Fowler and William Warmington, manager; E. S. Tarr, stage manager; Carl Burton, musical director. Tour began Sept. 1, at Waterbury, Conn.

Charles J. Hagan,	Kate Alma,
E. S. Tarr,	Lila Blow,
Charles Udell,	Julia Senac,
Harry Allen,	Estelle Clinton,
Ben J. Miles,	Sadie Stevens,
Frank Gibbons,	Lillian Willard,
Charles Barrett,	Lida Leah,
James Anderson,	Lillian Claybourne.
George Horst,	

THE WIFE.

Daniel Frohman, proprietor; F. DuBois, manager; Nelson Roberts, advance agent. Tour began Sept. 1 at Pittsfield, Mass.

Wm. Clifton,	Charlotte Tittel,
M. Whittlesey,	Alice Sheppard,
Percy West,	Josephine Sheppard
Jno. Findley,	Josephine Forest,
W. A. Sands,	Jeanette Lowrie,
P. Walcot,	Sarah Belden,
Jno. S. Hale,	Geo. Tobey.

ULLIE AKERSTROM.

Frank Charvat, manager; G. E. Sanderson, advance agent; Max Albright, musical director. Tour began on Aug. 30 at Columbus, O.

Add Weaver	Ullie Akerstrom.
Francis Powers,	Etta Rossland,
T. W. Davenport,	Clara G. Davenport,
T. A. Nurse,	Mrs. W. L. West,
W. L. West,	Frank Leiden,
F. E. Mellen,	Ed. A. Kerr.
George W. Kerr,	J. D. McCabe.
Howard Powers,	The Electric Quartette,

UNCLE HIRAM.

Charles E. Day, manager; D. Friedman, advance agent; B. F. Kloeb, musical director. Now playing.

A. H. Woodhull,	Troja Griswold,
Frank B. Rhodes,	Augusta Martine,
J. H. Cook,	Maude Madison,
T. T. Rook,	J. Stinson,
James Houston,	George S. Downing,
J. J. Swartwood,	William Macke.

W. H. CRANE.

Joseph Brooks, manager. Tour began Sept. 8, at New York city.

W. H. Crane,	Mrs. G. D. Barrymore,
T. D. Frawley,	Mrs. Augusta Foster.
Henry Bergman,	Jane Stuart,
G. W. Leslie,	Anne O'Neill,
H. Braham,	Katherine Florence,
W. Herbert,	Esther Lyons,
George F. Devere,	J. C. Padgett.

ROSINA VOKES' RETURN.

Rosina Vokes arrived last Friday on the *Germanic*. She has made unusually ambitious preparations for the coming season, having increased her repertoire and her company. In a brief interview she said:

"I am glad to get back to America. I have a host of friends here, and I am anxious to get to work again, too.

"My manager, Mr. Fleming, tells me he has booked a delightful tour, principally in the larger cities. Thirty-six weeks in twenty-two places. I have several new plays and made a few new additions to my company.

"We will begin rehearsals in about a week at Daly's Theatre, and on or about the 17th we shall all go to Niagara Falls for an outing and a week's rehearsals, beginning the season at Lockport, the only one-night stand I have, so my manager tells me."

ADELAIDE MOORE'S RETURN.

W. B. Moore, who arrived from London on the *Kaiser Wilhelm*, last Saturday, chatted in the following cheerful strain to a MIRROR reporter:

"Of course I am glad to be back in New York," said Mr. Moore, "but you know that I am an Englishman by birth, and both my sister, Adelaide Moore, and I had a very pleasant time on our native heath. Miss Moore will open her season on Oct. 5 at Danbury, Conn. She will play principally in Romeo and Juliet this season, in which she was so well received in London. She had a genuine success abroad, and her run of fifty nights in Romeo and Juliet at the Globe Theatre has only been surpassed by Henry Irving when he revived the same piece at his London Theatre some years ago. Miss Moore's engagements at Glasgow, Aberdeen, Manchester, Liverpool and Birmingham, were very successful."

MATTERS OF FACT.

Agnes Wallace-Villa in The World Against Her packed the Lyceum Theatre, Philadelphia, last week. The press of that city were unanimous in her praise.

W. J. Scanlan broke all records during his engagement at the New California Theatre, San Francisco. The engagement lasted four weeks, and he played to the largest business ever done in that theatre.

Mrs. Arthur Showell has moved from 244 West Twenty-fourth to 165 East Forty-ninth Street. She will still cater to the profession.

Emma R. Steiner has the orchestrations of 300 operas which she will sell or rent.

Otis Skinner has returned from Europe. His address is 16 Gramercy Park, New York.

The Grand Opera House at Oshkosh, Wis., is the only theatre in that city, and with a population of 30,000 to draw from should prove a good place for managers to visit. The capacity of the Opera House is 1,200, and is on the ground floor. J. E. Williams is its manager.

State Fair week, Oct. 13-17, is open at the Metropolitan Hall, Raleigh, N. C. C. D. Heartt is the manager, to whom all communications should be addressed.

The Limited Mail has taken Cincinnati by storm and has packed Heuck's Opera House every evening of its engagement. The Limited Mail roster will always be found in THE MIRROR.

From all accounts Pete Baker has met with a flattering reception in his new comedy-drama entitled Bismarck, which was produced for the first time at the Ninth Street Theatre, Kansas City, on Aug. 31. The entire press of that city pronounced it a positive success.

The Grand Opera House at Nashville, Tenn., is for rent by the night or week. For terms apply to J. O. Nilson.

Good attractions are wanted for this season at Monongahela City, Pa. This town has a population of 6,000 and the Opera House seats 600. H. J. Gamble is the proprietor.

Fletcher Williams has returned from the country and is open for an engagement.

The population of Westfield, Mass., is 10,000, and the Opera House, which is centrally located, has a seating capacity of 900. Manager P. W. Howe, to whom all communications should be addressed, has open time in January, February and March next year.

Rosa Rand is at liberty.

Nina Bertini, who made such a success as leading soprano with J. W. Morrisey's Opera company, has arrived in this city and is open for an engagement.

Mark Murphy has made quite a hit as Sheriff Clutch in Hallen and Hart's Later On.

Joseph Haworth will be the leading man of H. S. Taylor's Aunt Jack and A Man of the World companies. During the season of 1891-92 Mr. Haworth will star under the management of H. S. Taylor.

This is the fourth season of Charles T. Ellis as a star, who, under the able direction of Charles A Wing, has quickly come to the front. As a singing comedian Mr. Ellis has few equals.

Alex. G. Carleton has not yet closed for next season.

George H. Morkley announces that he still lets the Grand Opera House, Harrisburg, Pa., on sharing terms, notwithstanding reports to the contrary.

Louise Mitchell will play emotional parts in Hanlons' Superba company.

From week to week in another column of THE MIRROR will be found the list of The Editor company.

J. Edwin Brown is engaged for character work in Hanlons' Superba company.

Rosa Rand prepares ladies and gentlemen for the stage, platform and home circle in elocution and dramatic culture. She also will rehearse dramatic performances and coach amateurs. Miss Rand's residence is at 211 West Thirty-Eighth Street, New York.

This will be Frank E. Aiken's third season as the Earl of Dorincourt in Little Lord Fauntleroy (No. 1) company.

Estelle Clayton has just completed a farce-comedy entitled The Runaway Match, and is prepared to negotiate with managers or stars for its production. The piece is suitable for either a lady star or two comedians.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Abell, Helene	Given, Cud.	O'Conor, Jas. Owen
Amber, Mabel	Galloway, M. J.	Osborne, Rose
Atherton, J. W.	Gilman, Ada	Ogden, W. B.
Adams, Geo. W.	Goodland & Malley	Pixley, Alice
Anderson, Fred B.	Gallatin, Alberta	Phelps, J. Barker
Adams, Mrs. A. A.	Granville, May	Poore, Chas. B.
Arnold, Florine	Hadley, Alberta	Power, W. H.
Anderson, A. R.	"H. E."	Pyke, George
Brown, W. Potter	Harrison, Mr.	Peters, Fred W.
Burrill, J. F.	Hanford, Chas.	Perreault, Abda
"Burglar" Co.	Howard, Bronson	Pearson, Kate
Berry, Mary L.	Hatch, Wm. R.	Prescott, Marie
Barr, W. R.	Hall, Jesse	Parker, Georgie
Busby, Amy	Howard, Kate M.	Perselle, Irene
Bryton, Frederic	Heege, Gus	Putnam, Georgie
Brocolini, Signor	Harkins, D. H.	Ray, Cora
Campbell, Frank	Haynes, J. C.	Roberts, Frank
Cooper, Mildred	Hanlon, Edw.	Rhea, Mlle.
Carmichael, Robert	Haworth, Jos.	Rivers, Julia
Cross, E. J.	Hurtzl, H. L.	Rosselle, Agnes
Cumming, Mat W.	Holman, Chas. N.	Rial, Louise
Conver, Fanny	Jane, George W.	Russell, Lillian
Chase, Bettie Bern'rd	Januschek, Mme.	Russell, Adelaide
Curtisse, Blanche	Jacobs, Maurice	Shaw, Wm. A.
Cushman, G.	Kingsly, Henry	Schroder, Palma
Claxton, Kate	Kingdon, Francis	Sprague, Estelle
Cooke, Ed.	Kent, Charles	Sinclaire, Edith
Cole, Edith	Keene, Thomas W.	Stahl, Richard
Clarke, H. Corson	Kemble, Frankie	Smiley, J. F.
Delmore, Ralph	Lamar, Lee	Scott, John Philip
"Deacon Brodie" (Mg'r)	Lawrence, Thos. J.	Scanlan, W. J.
Daniels, Frank	Lee, Carrie	Stephens, Walter
Daly, Carroll	Levick, Gus	Sherwood, D. W.
Dear Irish Boy (mgr)	Lewis, Lillian	Satterlee, Jennie
Davenport, Lillian	Leeve, Mollie	Sullivan, E. F.
Dart, F. S.	Leland, Matt	Stansil, Jerome
Dobbins, T. H.	Laurent, Mrs. H.	Tanner, Ed
Dauvray, Helen	Langey, Otto	Taylor, Lucy
Dixon, Fred.	Levy, Jos. J.	Tennyson, J. P.
Elsler, Effie	Livingston, Alice King	Thompson, Lydia
Elmer, Harry	Martin, Jacques	Tobin, Thos.
Evesson, Isabelle	"Mirror Quartette,"	Tillotson, W. W.
Emmett, Katie	Madivna, Donna	Tannehill, Edw.
Edwards, Harry	Marriott, Chas	Timberman, Mary
Farrance, Miss L.	Mortee, Francis X.	Ulmer, Lizzie May
Fiske, Oliver T.	Muir, Flossie	"Uncle Hiram" (Mgr
Forbes, Carl	Myers, Mary	Vane, Lilla
Frank, Emma	Manson, Ed S.	Vokes, Ray
Fulford, Robert	Mckee, Frank	Vickers, Mattie
Fox, Delia	Mann, W. D.	Vernon, Ida
Faber, Duke F.	McCaul, Mr.	Watcham, Harry
Ferron, T. J.	Mayor, Annie	Williams, Minnie
French, Nellie	McDowell, Harry S.	"Woman Against Woman" Co.
Fritch, Letitia	Marston, Lawrence	West, Marjorie
Forman & Morton	McNish, Frank H.	Wilson, F.
Forsythe, Kate	Maurice, (.	Williams, Gus
Grau, Matt	Magnus, Julian	Winnett, F. H.
Gardiner, C. B.	Moulton, Blanche	Weston, Frank
Goodwin, Nat	Miska, Mlle. L.	Wardell, Helka
Granger, George M.	Morris, Wm.	Welty, G. M.
Goldthwaite, Dora	Meade, J. S.	Warner, Edwin
Gray, Ada	Norcross, Frank	Wentworth, Mae
Guberson, W. P.	Oberhoffer, J. E.	Wilson, D. H.

MANAGERS' DIRECTORY.

Theatres.

AUGUSTA, GA.
MASONIC HALL.
Seating capacity 800. Suitable for lectures and small shows. Address S. F. WRIGHT, Chairman Building Committee.

BEDFORD, IND.
BEDFORD OPERA HOUSE.
Population, 4,000. Seating capacity, 600. New scenery; lighted entirely by electricity; good dressing-rooms. Large stone works and quarries. Fifteen dates since January ran over $200 each. Sharing terms only. JOHN JOHNSON, Jr., Manager, Editor Democrat.

BOWLING GREEN, KY.
POTTER'S OPERA HOUSE.
Population, 10,000. Seating capacity, 1,000. Strong attraction wanted Sept. 15 and 16, meeting of Grand Lodge of K. of P's. POTTER BROS.

COHOES, N. Y.
COHOES OPERA HOUSE.
First-class in every respect. Seating capacity 1,000. Population, 35,000. Address ERNEST C. GAME, Cohoes, N. Y.

COATESVILLE, PA.
Population 6,000. OPERA HOUSE.
Seats 800. New scenery. Steam heat. Rent $25, including license, etc. Main line Pennsylvania R. R. and Wilmington and Northern R. R., 38 miles from Philadelphia. E. H. GRAVES, Manager.

CALVERT, TEXAS.
CASIMIR'S OPERA HOUSE.
Just refurnished. Seats 550. Population, 4,000. Complete scenery. Open dates. J. P. CASIMIR, Manager.

DENNISON, O.
KIPP'S OPERA HOUSE.
Population (Dennison and Urichsville) 10,000. Established 1890.
Seats 800. Everything new. Elegant scenery. Large stage. Electric lights. The only opera house in the city. Excellent show town. Centre P. C. and St. L. Ry. 1,500 railroad men employed. Booking 1890-91. Only first-class attractions solicited. SAM KIPP, Prop. and Mgr.

EL PASO, TEXAS.
MYAR'S OPERA HOUSE.
Seats 950. Population 12,000. Complete scenery. Stage 40x60. Address to Plainwell, Mich., until September 1, 1890. Dates open. J. J. STEWART, Manager.

EVANSVILLE, IND.
THE NEW PEOPLE'S THEATRE.
First-class. The old house remodelled at a cost of $25,000. Handsomest theatre in Indiana. Ready to open Sept. 1. Address GROVES & ALBECKER, Managers, for dates and terms.

FAYETTEVILLE, N. C.
Population, 3,000. OPERA HOUSE.
Seating capacity, 900. Troupes playing this city can play following night in Raleigh, Greensboro or Wilmington. Now booking 1890-91. Address G. C. MCDUFFIE, Jr., Manager.

JUNCTION CITY, KANSAS.
OPERA HOUSE.
Population—City, 6,000. Fort Riley, 3,000. Seats 650. House refurnished and decorated. A. P. TROTT, Manager.

HARRISBURG, PA.
GRAND OPERA HOUSE.
The undersigned successor to Markley and Hill hereby announces to his friends, the managers, that he is still engaged in sharing, notwithstanding reports to the contrary.
GEO. H. MORKLEY,
Amusement Manager.

KANKAKEE, ILL.
ARCADE OPERA HOUSE.
A few more first-class attractions wanted for season 1890-91. Most complete house in the State.
HARRY I. STERNBERG, Manager.

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The Following Dates are Offered to Traveling Managers. Write or Wire.

BOWLING GREEN, KY.—Potter Opera House, September 3, 4, 5, 6.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

CHICAGO, ILL.—Jacob Litt's Standard Theatre Sept. 14, week.

FAYETTEVILLE, N. C.—Opera House, Fair Dates, Nov. 13 and 14.

MONTREAL, CAN.—Academy of Music, Sept. 8, week; Oct. 13, week; Oct. 20, week.

NORFOLK, VA.—Lewis Opera House—Open time.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

WAPAKONETA, O.—Timmermeister's Opera House, Sept. 29, week.

WAYNESBURG, PA.—Opera House, Sept. 4, 5, 8, 9 and 10.

The Limited Mail.

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Master Harry Blaney,	Florence Bindley,
W. J. Dixon,	Lillian Alexander,
Alexander Randolph,	Viola Vance,
Harry J. Stone,	Mary Bryant,
Charles E. Huntington,	C. E. Hand,
Joe Coyne,	Clay T. Vance,
Joe Mulligan,	J. W. Milliken.

Louis Aldrich in The Editor.

EDWIN KNOWLES, *Manager*. Horace Wall, *Business Manager*. E. G. Haynes, *Treasurer*. Tour began Sept. 8, at Tremont Theatre, Boston, Mass.

Louis Aldrich.	Dora Goldthwaite.
Alexis Markham.	Grace Huntington.
William Lee.	May Haines.
L. R. Willard.	P. J. Reynolds.
Edgar Weir.	W. Wimmer.

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IN OTHER CITIES.

NEW ORLEANS.

The Avenue Theatre opened Aug. 31 for the season of 1890-91. The house was filled from pit to dome. As far as the success of the play was concerned the audience left with a poor opinion of A Brave Woman and well they might. The co. were not up in their lines and those who were were afraid to speak and could not be heard in the back part of the house at all. The Avenue being the only theatre open, business was good all week; Georgian Minstrels week of 7.

The St Charles Theatre will open 8 with little Eddie Moore, the negro piano player. This boy is only about eleven years of age and is, indeed, a musical phenomenon. It will be his first appearance before the public.

The Grand opens 7 with Wallick's Cattle King.

Manager Greenwall left for a tour through his Texas circuit, but will be back in time for the opening of the Grand Opera House.

Richard M. Pringle is in town ahead of the Georgian Minstrels.

P. S. Maddox, the advance agent of Cleveland's Minstrels, is also in town in the interest of his troupe which comes to the Grand Opera House 21. Mr. Maddox expects to do a good business in the Crescent City.

Mr. T. Green is making things bright ahead of After Dark and can be seen at the Grand any day, during his short stay with us. He is a hustler and deserves praise for the excellent work he is doing for his co.

Owing to the death of Mr. Charles Rouyer, who had charge of the door at the Grand Opera House, Mr. William Evans, the head lithographer, has been promoted to that position. It also became necessary to have an assistant treasurer at this house and Mr. Maurice Marks has been appointed to that position.

Mr. A. Roig is in high spirits and predicts a very good season and well he may judging from the attractions he has booked.

It was thought by a good many that New Orleans was dead as a theatrical town, but the coming season will prove that it is as live as any city in the country.

The People's Theatre is now receiving its last coat of paint and will be a good house for next season. The management have decided not to open it this season, as they did not know exactly when it would be finished and consequently could not book any attractions. It will be rented for amateur performances and balls.

BOSTON.

The Boston Museum began its fiftieth regular season 1 with the production of Buchanan and Sims' The English Rose, its first presentation in this country. The plot is ancient, but it has been very successfully warmed over, and the situations are cleverly managed. On the whole, it is a taking piece, and will probably have a run of several weeks. When it has outlived its usefulness it will be followed by Pinero's new piece, The Profligate. The remainder of the season will be divided between A Pair of Spectacles, Woodbarrow Farm, Lady Bountiful and The Solicitor.

The Tremont scored a very successful opening week with Mr. Barnes of New York, James Neill appearing in the title part. This week Louis Aldrich is drawing good houses in The Editor. Agnes Huntington Sept. 29 in Paul Jones.

Hoyt's farce, A Brass Monkey, revived and changed, opened the season at the Park last week. This week the stage of that establishment is held by Fay Templeton's co. in the travesty Hendrik Hudson. Maggie Mitchell Oct. 6, to be followed by Lotta in a new play by Edward E. Kidder.

Wilson Barrett in Hall Caine's new melodrama, Good Old Times has been doing a capital business at the Boston last week and this, but will be withdrawn for the production of The Soudan 15, which will probably run several weeks. Attractions engaged to follow are Booth and Barrett, Nov. 24, for two weeks, and in December the Emma Juch co. in English opera for two weeks.

Old Jed Prouty filled the Hollis Street to the doors all last week. This week James T. Powers in A Straight Tip is the attraction. It will be followed Sept. 22 by Augustin Daly's co., and Sept. 29 The Charity Ball will be presented by the New York Lyceum co.

The new melodrama, The Bottom of the Sea, is at the Globe this week. It will be followed Monday next by De Wolf Hopper's Castles in the Air, which is booked for two weeks. Francis Wilson follows Sept. 29 with The Merry Monarch.

Boucicault's Flying Scud is drawing good houses at the Grand Opera House. A deal of pains and money have been expended in its production, and though by no means the happiest of the author's dramatic efforts, it is yet one which appeals very strongly to the popular taste. One scene, the most effective in the play, has been made the subject of a legal contest. It is the race course scene. Mr. Neil Burgess asserting that the mechanical platform upon which the horses run is an infringement upon that used by him in The County Fair. Mr. Burgess' lawyers served legal papers upon the proprietors of the play in this city last Wednesday, and asked the Court for an injunction. This was refused by Judge Colt, who ordered all parties to appear before him Sept. 20, when a decision would be given. The piece will run until that date.

Dan Sully in The Millionaire is at the Howard this week. He will be followed next week by May Howard's Big Burlesque co. in a travesty on The County Fair.

Charles A. Metcalf is the new press agent of the Park Theatre. J. A. Crabtree still remains in charge of the house with F. E. Piper as treasurer.

Marion Manola will go with the Duff Opera co. this season.

The Bostonians, under the management of Tom Karl, Barnabee and Macdonald, begin their fourth transcontinental tour at Masonic Hall, in this city, Sept. 22, when the new comic opera Robin Hood, by DeKoven and Smith, will have its first production.

After the production of The Soudan at the Boston Theatre next week it will be brought out in New York.

CINCINNATI.

Cincinnatians have always a warm side for minstrelsy, and the fact was made patent to the management of Cleveland's Minstrels during week ending 6 at the Grand. The co. is made up of first-class people, W. P. Sweatnam and Billy Rice heading the list. The Neapolitan Quartette won several deserved encores, and Suigmerto's Imperial Japanese troupe gave an acrobatic performance interesting throughout.

The Limited Mail at Heuck's scored a decided success during its engagement, which closed 6. Florence Bindley, familiarly known to local amusement-goers as Baby Bindley in days of yore, proved herself possessed of rare talent in the role of Nellie Harland, and her singing won for her a nightly encore. The cast included Master Harry Blaney, Charles E. Huntington, W. J. Dixon and Joe Coyne, each satisfactory in his respective role. The piece was effectively staged.

After a trial on the provincial "dog" at Chillicothe and sundry trials on the canine in divers Ohio towns, The Hustler was presented for a first week's stand at Havlin's. The piece affords Ollie Archmere opportunity to vocalize, Flora Moore to warble, John Kernell and Max Arnold to introduce some very clever specialties, and William Buckley, Lillian Ramsden and Emily Vivian to appear to advantage.

True Irish Hearts scored a hit at Harris' during week ending 6, Dan McCarthy in the leading role. The cast includes several very efficient artists, notably Kitty Coleman, Frank Graham, W. J. Mason, Charles Foley and Florence Hastings.

Lottie Elliott's Specialty co. closed a very successful week at People's 6. The features of the week were Le Petite Freddy, Winstanley and Hawley in a musical act, J. W. McAndrews, the old-time minstrel of "Watermillion" fame, and the Edgerton Sisters in their specialties.

Le Petite Freddy, a most precocious juvenile, last season with Herrmann's Transatlantiques, and now with Lottie Elliott's Specialty co., will join the Hyde Specialty co. at an early date.

Willis Granger will leave 6 to join the Marie Wainwright co., and William Sheehan departs week following to rejoin Joseph Murphy.

A strike among the stage hands at Heuck's 1 rather seriously handicapped Manager Fennessy's efforts in presenting The Limited Mail.

John Russell, of the City Directory, was in the city 31 and if increasing avoirdupois be any indication, John's lines have evidently fallen in pleasant places.

Treasurer Lew Wiswell, of the Grand, had a very pleasant Summer outing.

Manager P. T. Barnum has secured the scenic effect and costumes of Moses or the Bondage in Egypt from the Order of Cincinnatus and his representative was in town promptly 31 to superintend the packing and transportation of the paraphernalia. Mayor Mosby, who is president of the Order of Cincinnatus, claims that his organization will, in view of serious loss sustained, discontinue the production of such spectacles.

A convention of women type-writers was among the novelties billed at Kohl and Middleton's Vine Street Museum last week.

The weather clerk and local managers are evidently harmonizing and cool evenings make glad the managerial heart nightly.

ST. LOUIS.

The season of 1890-91 at the Olympic Theatre opened week of 1-6 with the U. S. Mail. The initial performance, except in two one-night stands East, was given here and was somewhat of a disappointment, for it did not come up to anticipations. The piece, however, has been trimmed considerably since the first night, and new business and specialties have been introduced, and will continue to be until it comes up to the requirements. It is a satire in three acts on Uncle Sam's postal service.

The first act is "outside the post-office," the second act "inside the post-office," and the third act the "editor's sanctum." All the acts are made the vehicle for excellent specialty work, and its success so far depends on the clever people that make up the cast. The hits in the production have been made by George Parker in her dancing and general work, the singing of Marie Bockel and the specialty work done by the little child, Harry H. O'Lynn, and also the work of Frank David, C. B. Hawkins and Sam Reed. The others are not in it at all. The cast:

John Moneymaker	C. B. Hawkins
Hi Hand	Frank David
Ezra Tunning	Samuel Reed
Gentle Bill	
Solomon Eckstein	William Jerome
Mr. Percival Trust	
Slabbs	Ed. H. Heron
Swift	John Flannagan
Teddie	Harry O'Lynn
"Jack"	Georgie Parker
Norah O'Flynn	Maggie Fielding
Christine	Marie Bockell
Ida	Belle O'Lynn
Dido	Lilias V. Armstrong
Clio	Lydia Clarke
Euphrosyne	Daisy Burton

Popular songs were introduced throughout the performance, and appropriate scenery. The audiences have been fair in size. Shenandoah 8-13.

The Grand Opera House presented an elegant appearance on the opening night, Aug. 31, when The Still Alarm made its annual visit. The interior of the house has been in the hands of Noxon and Toomey during the past Summer, and they have more than surpassed their former work.

A new drop curtain has been painted, and is called "The Heart of the Rockies." Messrs. Noxon and Toomey certainly never painted a more handsome one. The Still Alarm, with its realistic effects, the horses and fire engines, and Harry Lacy and a good cast, drew nightly good houses. Crystal Slipper 8-13.

The second week of Pope's Theatre did a big business with One of the Bravest. The fire scene, with all its realistic details, made the hit. Fast Mail 8-13.

Havlin's Theatre, formerly the People's, opened its season Aug. 30 with Only a Woman's Heart. A Soap Bubble 8-13.

The City Club Burlesque and Vaudeville co. opened the Standard Theatre Aug. 30. The co. is a good one in its line and has some clever specialty people. Business good. Michael Strogoff 8-13.

The St. Louis Exposition opened a season of forty days 3 to a vast audience. Never have the prospects been brighter for a success than were demonstrated on the opening night. Gilmore's Band 10.

Schnaider's Garden closed Aug. 31, and all the co. have gone to their respective engagements for the ensuing season.

John Havlin was over to attend the opening performance at his new theatre, Havlin's. He was called before the curtain on that night and presented by the Ellerd Floral co. with a beautiful horseshoe of roses. He made a few remarks.

All the theatres have got out elaborate programmes for the coming season.

The Rudesic Sisters have joined the U. S. Mail co.

Havlin's Theatre hereafter will give matinees Sundays, Thursdays and Saturdays, and reserved seats have been reduced to popular prices.

Guy Woodward, of the Spencer Opera co., left for Toledo, O., to join the Gilbert Opera co. for the coming season.

Maud Kenyon and Fannie Bloodgood, members of the One of the Bravest co., while on their way home from Pope's Theatre after the performance on the opening night were approached on the street and insulted by a couple of intoxicated individuals. Miss Kenyon used her curling-irons with good effect on one of the scoundrels, cutting his mouth badly, while Miss Bloodgood tried to break her silver-handled umbrella over the head of the other. It created considerable excitement, but as usual, the police were not on hand and no arrests were made.

CLEVELAND.

The Opera House opened for the season 1 with the charming little soubrette, Lizzie Evans, in Fogg's Ferry, closing the week with The Buckeye. The sharp points in the former play have been rounded off, making quite an improvement. Miss Evans has toned her part down considerably but still is cute and catching as ever. Harry Mills, of Chip o' the Old Block fame, made quite a hit with songs and dances. Large houses all the week.

A new drop curtain has been added showing the birthplace of Shakespeare, Stratford-on-Avon. It is the work of the scenic artist of the Madison Square Theatre, New York. Private Secretary next week.

Barry and Fay opened the Lyceum and drew crowded houses all the week with McKenna's Flirtation.

Mr. McAllister, property man of the Barry and Fay co., was responsible for the house being thrown into darkness on Monday night just as the curtain was going up on the first act, so Hugh Fay says. Here is the story: It seems that "Mack" stole a dog at Buffalo last week, a cute little cur, but Lamb, the practical joker of the co., swore he would exterminate the cur, and so "Mack" was very careful where he left the dog. "Mack" tied the dog to the dynamo on Monday night, and in trying to get away the canine got tangled in the machine, consequently the lights went out.

Madame Neuville and son played The Boy Tramp to crowded houses at H. R. Jacobs' Theatre week of 1. E. J. Hassan's One of the Finest week of 8.

Miss Dudie Douglass and Mr. J. A. Wheelock of the Barry and Fay co. are to be married at Detroit next Sunday, 7. Next season they will go to ranching in Colorado.

BALTIMORE.

The season at the Academy of Music opened 1 with *éclat*. The house, repainted, recarpeted and repapered, was crowded with a brilliant audience. Frank Mayo gave a strong presentation of Davy Crockett. The lines have deepened somewhat on his face, but the heroic backwoodsman, in his hands, has lost none of his old-time charm, and his voice and fine eyes are as youthful as of yore. Marie Burress made a handsome, effective Eleanor Vaughn. Harry Courtaine was an excellent Major Royston and the rest of the cast good. The attendance during the week has been very large. Bobby Gaylor in An Irish Arab 8-13.

Ford's Opera House was packed all the week and people turned away. George Thatcher's Minstrels have proved a veritable boxoffice bonanza. The co. is first-class in all its departments. The singing was specially enjoyable and the specialty acts excellent. With the new electric lights, carpets and decorations, the house looks cosy and bright. Herrmann's Transatlantiques week of 8-13.

After an absence of several years, Jane Coombs made her appearance at Holliday Street Theatre during the week closing 6 in Bleak House. Her portrayal of Lady Dedlock was thoroughly artistic, and in the scene with Tulkinghorn she invariably received a curtain call. Leslie Gossin made the most of the part of Tulkinghorn, and Flora Redding a good Hortense. The house was well filled during the engagement. J. Z. Little in The World 8-13.

Alone in London drew two good-sized audiences a day to Forepaugh's Temple Theatre during the week closing 6, and were given with a good cast and effective stage setting. Anna Mortland made a womanly, winsome Nan, and William De Shetley a strong, effective Richard Redcliffe. Ten Thousand Miles Away 8-13.

At Kernan's Monumental Theatre Sheridan and Flynn's Vaudeville co. closed a week of excellent business 6 and gave a thoroughly enjoyable variety programme. Parisian Novelty and Folly co. 8-13.

Ella Wilson has been appearing in her drama Penalty to good houses at Front Street Theatre week closing 6. The piece is of the sensational order, but good of its kind, and given with good accessories.

PITTSBURG.

Louis James in repertoire week of 1-6 at the Grand Opera House to good business. Under the Gaslight 8-13.

The City Directory co. pleased immense audiences at the Bijou Theatre. Frank Daniels in new Little Puck 8-13.

Harris' Family Theatre had for this week's attraction Around the World in Eighty Days, which played to good business. Dan McCarthy's True Irish Hearts 8-13.

The Henry Burlesque co., together with Jack Dempsey and Jimmy Carroll, did well at the Academy of Music. Grieves' Burlesque and Specialty co. 8-13.

The Clipper Theatre opened its doors for the first time with the McCaffrey-Dempsey Athletic and Burlesque co. It presents a very nice appearance. Business very large. The Mike McNulty comb. 8-13.

The contract for building the new Duquesne Theatre is now in the hands of the original contractor, and Manager Henderson promises to push things with all possible speed.

Some newsboys took a novel way of seeing a free show, but were at last caught in the act. They had for some time been climbing the awning post and using the fire-escape to get into the Academy. They claim to have successfully worked the racket for some time.

The comb. of the names McCaffrey-Dempsey was misleading to many, as it was not generally known that the Dempsey was Louise Dempsey, of vaudeville fame.

Manager Davis opened his new Museum and Roof Garden Theatre 1, which house is a great improvement over the old Casino Museum.

Kohl and Middleton left town without giving any foundation to the rumor that they were going to have a house here other than to announce that they hoped yet to have Pittsburg in their circuit.

Charles Reed, of The City Directory, scored quite a hit with his comic songs, while Amelia Glover did some very fetching dancing.

Manager Gulick is with us again. He was absent on a flying trip East.

The Pittsburg Exposition is now open and has for a feature the Thirteenth Regiment Band of New York. It is attracting quite a number of people from the theatres.

PHILADELPHIA.

The most important dramatic event of the week was the first presentation in this city of Raglan's Way at the Arch Street Theatre by Edwin Arden and his co. Mr. Arden was picturesque and attractive as Raglan and played his part with vigor and dramatic force. Selena Fetter, Leonora Bradley and Charles Craig gave excellent support in important roles. The stage sets were beautiful and both play and performers were warmly received. The Arch has been recarpeted and repainted, and is now one of the handsomest places of amusement in the city. James B. Mackie in Grimes' Cellar Door, 8-13.

Another event of considerable interest was the opening of the Eleventh Street Opera House by Carncross' Minstrels. This house is regarded as one of the institutions of Philadelphia, and is patronized by many of the best class of theatre-goers. A good bill was presented which was apparently well appreciated by the immense audience that packed the house.

At the Grand Opera House Hinrich's New American Opera co. gave the first production this season of Wagner's Lohengrin to a very large audience. The principals included Del Puente as Telramund, Charlotte Walker as Elsa, Clara Poole as Ortrud, Bassett in the title role, Joseph Lynde as the king, and Charles Cornell as the king's herald. Bassett's Lohengrin was the most satisfactory work he has recently done. The rest of the cast deserve credit for an intelligent and painstaking rendition of their several parts. The opera was well staged and the production as a whole was in every way a worthy one. Lucia 2, Lohengrin 3, Daughter of the Regiment 4, Lohengrin 5, Lucia matinee 6 and Martha in the evening. Grand opera revivals 8-13. Testimonial to Del Puente 11.

At the Chestnut Street Opera House Kiralfy's spectacular production of Around the World in Eighty Days entered upon its second and final week 1 to a large audience. The Mikado and Bric-a-Brac ballets are remarkably fine.

Lewis Morrison's Faust drew good houses at the Chestnut Street Theatre week of 1. Mr. Morrison's impersonation of Mephisto is an artistic conception. Rosabel Morrison is sweet and earnest as Marguerite. Charles B. Welles, a new member of the co., was an agreeable and graceful Faust. The scenery is new and the famous Brocken scene, with its weird figures and vivid flashes of lightning, is especially noteworthy. Ted Marks' International Vaudeville co. 8.

At the People's Theatre, Kensington, Prof. Hermann drew well week of 6. The Two Johns 8-13.

The National did a good business week of 1-6 with Oliver Byron's sensational melodrama, Ten Thousand Miles Away. The play has always been a favorite here. Siberia 8-13.

Forepaugh's Theatre was crowded as usual week of 1-6 to witness Harry Meredith's great naval melodrama A Perilous Voyage. The cast is a strong one. George Wessells was excellent as Captain Practice. Nellie Elting as Kate Myrtle was a decided success. She is an actress of great promise. Rentz-Santley Burlesque co. 8-13.

Frank Harvey's World Against Her was played to crowded houses at the Lyceum week of 1-6. Agnes Villa as Madge Carleton,

did excellent work and she was supported by a capable co. Fort Donelson 8-13.

The South Street Theatre did a fair business week of 1-6 with Zozo. Ella Benda took the title role acceptably. The Minnie Seward Dramatic co. was booked for week of 8 but stranded at Shenandoah, Pa., during the week and Manager Bert was obliged to hustle around to get something to fill in the vacant time. George Holland and his co. in Her American Cousin was secured for week of 8-13.

Gilmore's Central Theatre presented a good variety bill to large houses week of 3-6. Sheridan and Flynn's co. 8.

The Kensington Theatre opened 1 with Edwin F. Mayo in Silver Age.

The Bijou continues to do a big business with varieties.

The season at the South Broad Street Theatre opens 8 with the initial performance of Paul M. Potter's musical caricature The World's Fair.

The Continental Theatre, which has been newly decorated, opens 8 under the management of H. R. Jacobs with a melodrama entitled Off the Track.

A. L. Erlanger was in the city 3 on his way to Norristown to witness the presentation of his Great Metropolis.

Paul M. Potter, author of The World's Fair, which is to have its first production at the Broad Street Theatre, arrived in the city 5.

A. H. Canby, manager of Francis Wilson, was also in the city 5 to confer with Nixon and Zimmerman regarding the engagement of Mr. Wilson in The Merry Monarch at the Chestnut Street Theatre in December.

KANSAS CITY.

The season at the Warder Grand opened Aug. 31 with L. J. Carter's melodrama, The Fast Mail. Its success depends on the mechanical effects, and not much literary merit is attempted. It is full of surprises, and what one misses in unity of construction and continuity of plot is partly compensated by the variety of situations worked in. The characters are conventional ones. The co. is an evenly balanced one, though not strong.

P. F. Baker opened the season at the Ninth Street 31 to a well-filled house, presenting for the first time his new play Bismarck. As a first production the play ran smoothly. Bismarck, the central character in the play, is a German actor who loves Nellie O'Cork, the daughter of an Irish politician. O'Cork is the victim of an unscrupulous partner, Henry Gordon, who succeeds in getting O'Cork confined in a lunatic asylum through the aid of an accomplice, Dr. James. Then by deceiving Mrs. O'Cork, he gets possession of the firm's money. Bismarck comes to the rescue, and disguised as a Tyrolean singer, he gets into the asylum and rescues the father, is the principal factor in adjusting affairs, and wins his bride. In the first act, in the disguise of Hamlet, Mr. Baker introduces some of his specialties. I cannot think that Bismarck will be much of a success. There is little originality in the dramatic construction, and there are too many hackneyed phrases and situations, and the tendency at times is too much to horseplay and farce comedy. Burlesquing Shakespeare is more in keeping with the part of a burnt-cork comedian than a German one. Mr. Baker's co. is not what could be wished by any means. Josie Sisson of Little Nuggett fame does fairly well, but she seems to be losing her vocal charm. Mr. Gavin as the Irish politician and George Miller as the villain did only fairly well, while Mr. Heron's Dr. James, the accomplice, is weak. The Emigrant was presented during the latter part of the week. A Pair of Jacks 8-13.

R. G. Morris' musical satire on Kindergarten schools, The Kindergarten, was the bill at the Midland week of 1-6 and drew good audiences. The play will meet with a certain measure of success, because there is enough in it to please all lovers of farce comedy. There are several vocal selections quite well rendered, and a cleverly executed skirt dance is done in the last act. Wild Oats 8-13.

Manager Lodge, of the Midland, is going to make a change in the day of the mid-week matinees, having them on Thursday instead of Wednesday.

By a premature explosion of some of the chemicals used in The Fast Mail, Charles Lakin, a stage carpenter, lost four fingers at the Warder Grand on Monday night. The hand was badly lacerated.

Manager Hudson has returned from Ohio, where he had such a narrow escape from the explosion of a bottle of nitric acid. The accident is not as serious as at first supposed. Mr. Hudson is able to attend to his business, and will soon permanently recover.

LOUISVILLE.

Julia Marlowe opened her season at Macauley's 1 to a large audience, and the business throughout the week was very good. She presented a varied repertoire, scoring the most pronounced hits in The Hunchback and Twelfth Night, the latter play being repeated by request. The supporting co. is an unusually good one, embracing such well-known people as Creston Clarke, E. B. Hanford and Mrs. Farren. Lights and Shadows week of 8.

The engagement of the Cleveland Minstrels at the Masonic was a success in every sense. Billy Rice and Willis Sweatnam fully sustained the reputation they have made as funmakers in their peculiar line.

The improvements of the Masonic are so marked as to leave the place hardly recognizable. It has been entirely redecorated and carpeted, and the new open modern boxes also add much to the general beauty of the whole. The new curtain is the work of A. Desponi, and is a creditable piece of scenic effort. The Bourkers expect a good season. W. H. Meffert continues in the box office.

The season at Harris', where extensive improvements have also been made, opened 1 with Milton and Dolly Nobles in From Sire to Son. Satisfactory patronage was received and a professional matinee 4 was largely attended by members of the other companies in the city, besides drawing a very large audience. Lost in New York next.

Straight variety at the New Buck also had a fair week, Emerson and Cook doing an unusually good knock-about sketch. A Wild Goose Chase 8.

The lobby at Macauley's on the opening night was decorated with a magnificent floral design forwarded Manager Macauley with the compliments of Manager Osgood.

The Sidewalk Club florally remembered the Managers Bourbier upon the occasion of the opening of the Masonic.

Fred. Felton, who was formerly located here, is doing the advance work for the Wild Goose Chase co.

The season is now fairly on at all of the local houses and the start seems to have been satisfactory all around. There has been no change of importance in the make-up of the house force at any of the theatres.

Your correspondent spent several days in Cincinnati during the week. Saw The Limited Mail and The Hustler. The latter promises to be a "great go." Flora Moore, John Kernell and Max Arnold have fat parts. Had a few minutes' talk with Mique O'Brien, the well-known amusement writer for the *Times-Star*, and was informed that Flora Moore would put on the road next season a farce-comedy of his composition and arrangement something after the Dixey idea, introducing a statue scene *à la* Pygmalion and Galatea.

BROOKLYN.

De Wolf Hopper's co. in Castles in the Air had a very successful week at the Park Theatre. The house was crowded at every performance. Paul Kauvar week of 8, Shenandoah 15.

The opening week at the Grand Opera House with Monroe and Rice in My Aunt Bridget as the attraction, was most auspicious. Business was excellent. Kate Claxton in the Sea of Ice week of 8. Bottom of the Sea 15.

Holmes' Star Theatre will open 15 with McKee Rankin in The Canuck.

The Academy of Music will reopen 22 with McCaull's co. in The Seven Suabians.

The new Fulton Museum will open 22 under the management of H. R. Moore. It will be a low-priced house.

BROOKLYN, E. D.

The Sea King, Stahl's new operetta, played to crowded houses week of 1-6 at Lee Avenue Academy. Mark Smith as the Sea King surpassed himself. Ada Glasca sang the leading parts splendidly but acted them very badly. Kate Gilbert as Rosita and Frank Howard as Pedro, were excellent. Altogether the Sea King is much superior to Mr. Stahl's last effort, Said Pasha. DeWolf Hopper in Castles in the Air 8.

Kate Claxton and Charles A. Stevenson in the Sea of Ice drew large audiences at the Amphion week of 1-6. Miss Claxton is a general favorite in Brooklyn, and consequently is always well received. Little Annette Leland as Marie evoked unbounded applause. Fred W. Sidney as Barabas also met with favor. McKee Rankin in The Canuck 8-13.

The Ivy Leaf, a familiar play in the Eastern District, met with great success week of 1-6 at Proctor's Novelty, crowding the house at every performance. Smith O'Brien as Musty Kerrigan captured his auditors with his rich and excellent dialect singing. Blanch Boyer as Maureen Deelish was well received. Guilty Without Crime 8-13.

M. A. Scanlan in Neil Agrah did good business at The Lyceum week of 1-6. N. S. Wood 8-13.

Rose Hill's English Folly co. drew packed houses at the Grand Theatre week of 1-6. An excellent co. including Van Loer and Barton, Marie Roselle and Miss Vede Mansfield.

SAN FRANCISCO.

SEPT. 2.

There is no change at any of the theatres here, with the exception of the Irish Minstrel at the California, presented by W. J. Scanlan, who is in the closing nights of a very successful engagement. A Midnight Bell opens 8.

Hubert Wilke in Peti grows upon the public. His earnest, clever work brings an increase of interest in his play and in the attendance at the Bush Street Theatre.

Maude Granger in Inherited begins 8, as this is Wilke's last week.

Wife for Wife is satisfactory at the pretty new Alcazar, or The Fugitive would take its place, as the latter is ready, and will be presented on Monday next.

Dixey and his Seven Ages will finish out a fortnight and then revive Adonis 8 for a week. It is said that the business is not large, but it is profitable, owing to the high prices at the Baldwin. Adonis will close the engagement. The Baldwin will be dark week of Sept. 15, after which The Crystal Slipper will occupy the house for an extended period.

Genevieve de Brabant was sung for the fifteenth night last evening at the Tivoli Opera House. The next opera, now ready, is Marjolaine. It was presented once here many years ago by Alice Oates. It has pretty music and humorous situations.

Russell Bassett will leave for New York Sept. 15.

John C. Eckel, Dixey's treasurer, was local editor of the Chicago *Times*. This is his first visit to San Francisco, which he likes, and wishes to repeat every year hereafter.

Isabel Morris has sued and obtained judgment against John Maguire for $2,000, for salary unpaid during his late lease of the Grand Opera House.

James A. Herne comes to the Alcazar in November. While he is here, the Alcazar co. will go on the road and play in a few prominent places.

Manager Charles P. Hall is at home again, from New York.

Last Sunday evening, Mrs. Harry Mann, Mrs. W. J. Scanlan and Harry Sanford went down to the Grand to see Nellie McHenry and John Webster play Chain Lightning.

Mr. and Mrs. Al. Hayman are expected to arrive home to-day.

CORRESPONDENCE.

TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach THE MIRROR *office on the days specified will not be published.*

ALABAMA.

NEW DECATUR.—Echol's New Opera House will be opened 29 by the Ferguson-Mack Comedy co. in McCarthy's Mishaps. William Rich and Max Baumgarten are the lessees and managers. The house has just been completed. It has a seating capacity of 1,250 people and is equipped with the latest improvements.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE: The regular season will open about 25. Hugh G. Quarrels, our local manager, is having some improvements made throughout the house. The season will open under most favorable auspices, and Mr. Quarrels promises first-class attractions.——PARK THEATRE: Liberati's Military Band week of 6 did a light business.

CALIFORNIA.

SAN DIEGO.—Gossip: Messrs. Dodge and Wooley, after a successful management of the D Street Theatre, have retired from the business, and turned over their contracts to Mr. Louis, of the Louis Opera House, at whose theatre all of Dodge and Wooley's attractions will be played.—A narrow-minded Board of Public Works are obstructing Mr. Louis' plans of enlargement of his house, which would otherwise have been completed ere this. There is a spirited fight on, and Mr. Louis and the people will undoubtedly win.—Fritz Borris is piloting the Prince and Pauper through California, and adding to the many friends he made while connected with Little Lord Fauntleroy.—The national anthem still holds its own in San Diego theatres. It is popular, and the people have come to look upon it as a very necessary adjunct to any performance.

COLORADO.

DENVER.—The second week of A. M. Palmer's co. opened with Captain Swift to be followed by Aunt Jack and A Man of the World. The engagement of the co. will undoubtedly be a paying venture, as the houses have been large though not crowded. Perhaps the Juch engagement of two weeks didn't reach the financial result that was anticipated at the new Broadway. Certain it is that on the "off" nights the audiences were not in sizet what they should have been, for the productions were given with the same care as to a picked cast that characterized the "star" nights. On the other hand on several occasions when Miss Juch sang the house was filled with as brilliant gatherings as ever turned out anywhere. The most notable of these were the Carmen and Lohengrin nights. L'Attaque was, I think, the most sumptuously staged, though each opera was beyond adverse comment in this respect. The Old Homestead was given a capital performance 1 to a very large audience. Its avenagement is for two weeks. The Mikado has again been revived by the California co. at the Fifteenth Street Theatre. Miss Sherwood does Yum-Yum this time, and Miss Johnson appears advantageously as Nanki Poo. Arthur Miller's character at the last revival. By the bye, the latter is now with the Pauline Hall co. Manager Phil McCourt is said now to have the sole management of the co. since Ben Tuthill left. The business done is good and warrants the co. staying longer.——ITEMS: John Elitch had thousands and thousands out at his Zoo on Labor Day. After a crowd like this, and they aren't unusual we hear of some new expense Mr. Elitch's new minstrel co. is to have.—The Broadway foyer is the popular promenade that it was intended it should be. During the opera nights whole parties would leave their boxes and circulate themselves around the place.—A two weeks' contract is no unusual thing now.

CONNECTICUT.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: William Redmund 3; Hearts of New York 4. The staff at this house this season consists of John H. Washburn, resident manager and treasurer; John P. McFarland, superintendent; G. L. Attwater, Jr., leader of orchestra, and W. H. Blakeslee, stage carpenter.——HYPERION THEATRE: The Water Queen opened the season 1, 2 to fair business.——GRAND OPERA HOUSE: The season opens 12 with the Vaidis Sisters' Novelty co.——ITEMS: Eugene O'Rourke, late of Fantasma, who has many friends here, is with The Bottom of the Sea co.—George H. Peterson, treasurer of the Hyperion, has returned from his outing at Lake George.—I. H. Washburn, of Proctor's, was last year with Charles T. Ellis. He is a pleasant gentleman and is destined to become a great favorite with the patrons of that house.—The Aldermen here recently passed a law prohibiting the posting of any show bills exhibiting the female form divine. The agent of The Water Queen has had a "time" getting up his paper, and then only by pasting over all figures in tights a sheet reading "In accordance with the new law."

WATERBURY.—JACQUES' OPERA HOUSE: Rice's Corsair completely filled the house 2.

NORWICH.—OPERA HOUSE: Frank Jones in Our Country Cousin opened the season here to good business and was followed by Aaron Woodhull in Uncle Hiram. The latter co. has some clever people and carries an excellent band. A Cold Day co. 1 to a large house; good performance.

TORRINGTON.—OPERA HOUSE: Fisher's Cold Day co. was well received by a large house 3. The dancing of Carlotta was especially fine.

BIRMINGHAM.—STERLING OPERA HOUSE: Joseph J. Sullivan in Blackthorn 2 to a good house.

WINSTED.—WINSTED OPERA HOUSE: Fisher's Cold Day co. kept a good-sized audience in a continuous roar of laughter 4. The singing and dancing of the co. were encored after each number.

WILLIMANTIC.—LOOMER OPERA HOUSE: William Redmund in Herminie to a good house 4.

SOUTH NORWALK.—MUSIC HALL: The season was opened 4 by George C. Staley co. in A Royal Pass to a packed house.

DELAWARE.

DELAWARE.—PROCTOR'S GRAND OPERA HOUSE: S. T. Jack's Creole Burlesque co. to medium business 1, 2. The Creoles—so-called—are hardly likely to be a go. Jim the Penman drew large audiences 3, 4.——ACADEMY OF MUSIC: The Streets of New York proved a drawing attraction 1-3. It was followed 4-6, by Under the Gaslight, which also played to good busines.

DISTRICT OF COLUMBIA.

WASHINGTON.—Fay Templeton and her excellent co. opened the season at Albaugh's 1. The business was good but ought to have been very large as the performance was most enjoyable. Fay's Spanish dance delighted the audience. She was recalled again and again. Edwin Stevens has made a great hit and is liked very much. Alice Carle was ill. Jessie Bond's name was on the programme as Ysabel. Alice Vane played the part Wednesday night. Toma Hanlon renewed the good impression made on former visits. Jane Coombs' in Bleak House 8.—At the National, Williams and Kelly had good houses in U and I and will be followed 8 by Thatcher's Minstrels. Dark Secret 15.—Go-Won-Go Mohawk to fine houses at Harris' Bijou in The Indian Mail Carrier. Lillian Lewis 8 in Credit Lorraine.—Sam Jack's Creole Burlesque co. at Kernan's 8.—Manager Albaugh spent the week in this city, and is looking well.

ILLINOIS.

DECATUR.—GRAND OPERA HOUSE: The season opened at this house 1 with Thomas W. Keene in Richard III.

STERLING.—PLUMB OPERA HOUSE: Hamlin's farce-comedy The Fakir, 1, to a good sized and well pleased audience. This house has become patriotic and falls in line on the national anthem.

ROCKFORD.—OPERA HOUSE: The season opened with the McGibeny Family 1 to a fair house.

DOLTON.—WAGNER OPERA HOUSE: Clara Lamont 6 in La Cigale to excellent business.

CANTRALIA.—ARCADE OPERA HOUSE: The Fakir 3.——ITEMS: W. A. McConnell "The Pathfinder" of The Fakir co. was in town last week.—Billie Beaves, late of the Bess Opera co., who is insane, and is now confined at the Eastern Insane Hospital at this place, does not show any signs of improvement. She has every attention and can be bestowed upon her by kind, friends, and has the best of medical treatment.

INDIANA.

FORT WAYNE.—MACCOSH TEMPLE: Colored Aristocracy 1 had a large house. Performance below the average.——ITEMS: World's Museum and Vaudeville Theatre opened the season 1 to big houses. The theatre will be under the management of James Gray, who is conducting a circuit of museums and theatres combined, throughout Ohio.—Will Friend, of The Great Metropolis, paid his parents a short visit and dropped in on his friends here 1.

INDIANAPOLIS.—GRAND OPERA HOUSE: Julia Marlowe 29.——PARK THEATRE: Sisson's Wild Oats and Herne's Hearts of Oak divided the week ending 6 and both did a good business.——GOSSIP: Dickson and Talbott were compelled to send to Dayton, O., for musicians to fill out the orchestras in their theatres, as there has as yet been no understanding with the local musicians' union. A compromise is looked for this week, and if it is not affected by that time, it is probable that talent from other cities will be engaged for the season.—Bessie Cleveland, of The City Directory co., was unable to appear last week on account of illness.—Stella Reese of this city, has gone with the After Dark co. Kate Eden will join the Wild Oats co. here.—Lorena Southern, the soubrette, of this city, is a member of the same co.—Martin Golden has taken out a co. to tour this State and the Texas circuit.

LOGANSPORT.—OPERA HOUSE: The Limited Mail will be the opening attraction 9.

RICHMOND.—PHILLIPS OPERA HOUSE: Fitzpatrick's spectacular Rip Van Winkle opened the season 2.——ITEM: A Soap Bubble will go out this season with a military band of twelve pieces. Charles W. Young takes Ed. J. Connelly's place, supported by a first-class co.

CRAWFORDSVILLE.—Gossip: Mr. Clark, formerly manager of The Naiad Queen and D. W. Cox, of this city have purchased the property of the Ben Hur co. and the exclusive right to produce it. They will start out in a short time.—The last census report makes out the population of this city not quite 7,000, but this is a mistake as we have fully 12,000 people including suburbs. Any manager canceling his time here on account of this, is missing a good date, as first-class attractions draw crowded houses.

IOWA.

KEOKUK.—OPERA HOUSE: Katie Emmett 3; to good business. This was the opening attraction of the season.

ATLANTIC.—McCann and Josie Crocker will open with Richard III. Fair week beginning 8.——ITEM: The management of the Opera House has secured for the season Prof. P. G. Stone's Orchestra of six pieces. They will close all performances with "The Star Spangled Banner."

NEWTON.—LISTER'S OPERA HOUSE: Gus J. Heege 1.—Ole Olson opened the season here to good business and gave satisfaction. Spooner Comedy co. Fair week, commencing 12.

DES MOINES.—GRAND OPERA HOUSE: Frankie Jones opened week of 1 to a fair house.——FOSTER'S OPERA HOUSE: Gus Heege in Ole Olson week of 1-6 to good business; satisfactory performances.——CAPITAL CITY OPERA HOUSE: Adams and Morey's Comic Burlesque co. week of 1-6 to fair business, but did not give very satisfactory performances.

KANSAS.

FORT SCOTT.—OPERA HOUSE: The engagement of the Moulton Opera co. last week was only fairly successful, both artistically and financially. Olivette, Chimes of Normandy, Mascotte, Mikado and Bohemian girl were given. Frank Moulton is a good actor and fair singer. Amy Leslie, the prima donna, although quite ill here, did well. On one occasion she was unable to appear and her part was taken by one of the co. T. J. Johnson has a good voice and uses it to advantage. He made the best impression of any of the co. William Howard was acceptable in several leading parts. The rest of the co. is weak.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE: George Wilson's Minstrels 2. Strong co., good entertainment and general satisfaction. Annie Burton Comedy co. in Dad's Girl 3-5.

LEXINGTON.—OPERA HOUSE: George Wilson's Minstrels drew S. R. O. for two nights here.

MAINE.

PORTLAND.—GREENWOOD GARDENS: The Princess of Trebizonde was given 2-3, but owing to the inefficiency of the stage management, or the inability of the co. to cope with the opera, it was withdrawn 4 and Erminie was substituted. The latter has drawn well and the co. have done finely with it. Sadie Cushman, as the eccentric Princess, gave an artistic performance, and Miss Grey as usual was thoroughly at home in the title role. Her introduction of several pretty ballads were features of the opera. Peter Lang as the Marquis and Mr. Slattery as Jacque were both clever. This is the closing week of the season.——PAVILION: Dora still continues in the even tenor of its way. Business has been particularly good and the piece is well rendered. It closes 6.——ITEMS: Acting Manager Smith is superintending numerous repairs on the Portland Theatre prior to its reopening 8 with Ada Gray's co. in East Lynn. Bootles' Baby is booked for 15. Robert Nodine and wife (Sadie Cushman) severed their connection with Bancroft's co. 30. Milt Smith is entitled to much praise for his efforts with the orchestra. Those fortunate few of the opera co. who accepted of the hospitality of the owner of the steam launch *Zee* 30 thoroughly enjoyed a moonlight sail after the evening performance. Bancroft's co. play through the State after reorganizing 8. Manager Smith has made several fine bookings for the coming month. Bessie Grey's costume in the Princess of Trebizonde was the one redeeming feature of the opera.

MASSACHUSETTS.

MILFORD.—MUSIC HALL: James T. Powers and co. scored a big success in A Straight Tip 4. It was the best attraction of the season. The Clipper Quartette is a pleasing feature. On the Frontier 8. Gorman's Minstrels 12.——ITEM: Mrs. Kate Sprague, of A Social Session co., spent last Sunday in town. She reports a successful opening at Biddeford, Me.

SALEM.—MECHANICS' HALL: Gorman's Minstrels were well received by a large audience 1. The orchestra played the national anthem at the close of the performance.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: My Jack pleased small audiences 1, 2. Bootles' Baby to a fair-sized audience 3.——GAIETY THEATRE: A clever specialty performance drew well during week ending 6.

WESTFIELD.—OPERA HOUSE: William Redmund in Herminie is to open the season at this house 10.

LYNN.—LYNN THEATRE: Natural Gas opened the season here 1 to a large and delighted audience, and remained 2, and had a fair sized house.

CHELSEA.—ACADEMY OF MUSIC: Pat Rooney opened the season at the Academy to a packed house 2. Uncle Hiram to a fair house 3.

NEW BEDFORD.—OPERA HOUSE: Two Old Cronies 1; very large house. Roland Reed 3; good-sized house.

AMESBURY.—OPERA HOUSE: Devil's Nine co. opened the season here 1 to a fair house. Uncle Hiram 2 to a good house.——ITEMS: Frank Hewitt, for many seasons comedian with Ullie Akerstrom co., has signed with Fleming's Around the World

co.—I had a pleasant chat with J. Duke Faber, who is ahead of the "Two Old Cronies."—Mabel Florence, of the Devil's Mine co., made herself very obnoxious to the audience by her audible comments on the orchestra, inasmuch as we have the finest orchestra in this section.—This is Aaron Woodhull's last season starring. Next season he will manage his new play, Castle Shannon, or the Rose of Ballyshaun.

BROCKTON.—CITY THEATRE: Roland Reed in his new play, Lend Me Your Wife, had a large and very enthusiastic audience 2. Mr. Reed was presented with a beautiful floral horseshoe by the members of the Crowley Club of this city. The popular star's witty response was received heartily by all present.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE: Devil's Mine 3 to good business.——ITEM: Manager Simpson hopes to redeem the reputation of this place as a show town, and he has met with success in his endeavor so far.

LOWELL.—OPERA HOUSE: James T. Powers' Straight Tip is the best thing of its kind, and had a crowded house 1. Peter F. Daly, Emma Hanley and the Clipper Quartette ably assisted in the fun-making. Held by the Enemy 2 to a fair-sized audience. Co. not not so strong as in previous years. Germans' Minstrels 3; moderate business.——MUSIC HALL: Watson and Thomas, with a first-class specialty co., had big houses week ending 6.——ITEMS: John W. Benson is to go with Shenandoah.——A large party of friends came up from Boston to see A Straight Tip, and gave a banquet to the co. at the Middlesex Tavern after the performance. Lulu Smith, who has been with Augustin Daly's co. for the past two seasons, is at her home here.

WORCESTER.—WORCESTER THEATRE: All the Comforts of Home three nights and The Wife three night; week of 1-6 to good business.——MUSEE: Ada Gray in East Lynne and A Ring of Iron played to very good audiences during the week. Joseph J. Sullivan in The Blackthorn week of 8-13.——ITEMS: The auction sale of seats for the Musical Festival takes place 9. The full chorus, 300 strong, under Carl Zerahn, are rehearsing three times each week. The programme is very fine, and will be well rendered.—E. E. Marden, of this city, formerly with Robson and Crane, is now directing the tour of Around the World in Eighty Days. Mrs. Rachel Cantor, of the Edwin Forrest Home, is in the city, and will celebrate the eightieth anniversary of her birthday at the home of her daughter, Mrs. Lillie Wilkinson.—George Middleton, now playing a week's engagement at the Musee in East Lynne, played in the same play twenty-five years ago, supporting Helen Western.

FALL RIVER.—ACADEMY OF MUSIC: Roland Reed in The Woman Hater drew a packed house Labor Day, and by the aid of an excellent co. more than pleased. Two Old Cronies to light business 2. Kiralfy's co. in The Water Queen 3 to a top-heavy house. Pleasing performance.——ITEMS: A. H. Woodhull has written an Irish drama called Castle Shannon, or the Rose of Ballyshaun, which he will put on the road next season. The Uncle Hiram co. has an excellent orchestra, but they don't play "The Star Spangled Banner" at the close of the performance. What's the matter? Isn't the national anthem good enough for the descendants of the sturdy patriots that shed their blood at Concord and Lexington?

MICHIGAN.

DETROIT.—DETROIT OPERA HOUSE: Robert Downing opened his regular season in the English translation of Saumet's tragedy, The Gladiator, a play which was presented by Salvini on his last visit here. In selecting this play for his own, Mr. Downing displayed good judgment, for as far as physical requirements go, he is unquestionably without a peer on the English stage, and his training in the robust school eminently fits him for this exciting role. Mr. Downing's success was emphatic. He was the recipient of large floral tributes from his friends in this city, and the entire occasion was a most auspicious one. Eugenie Blair was very satisfactory as the Christian maiden, daughter of the Gladiator, and the entire co gave good support with the single exception that a few of the cast in the minor parts were a little forgetful of their lines, but inasmuch as this was the first presentation of the play this season, such matters must be overlooked. The Gladiator will be repeated twice during the week, and Damon and Pythias will be given on Wednesday evening and Friday and Saturday matinee. The White Pilgrim, preceded by a little comedy called French Marriage, which will be Mr. Downing's first appearance in comedy, that is, since he became a star himself.——THE LYCEUM: Emma Abbott made her first appearance here this season in Martha, and the occasion was one to be long remembered, as the co. supporting Miss Abbott is a good one, and includes such old favorites as Annandale, Mirella, Michalena, Pruette and others. The chorus was in good form and the orchestra skilfully handled.——WHITNEY GRAND OPERA HOUSE: A Legal Wrong drew a large audience and the play was well received. It is a sort of "blood and thunder" performance, but very interesting, and will become popular. The scenic effects are fine, and the ethio Falls quartette is a success.——WONDERLAND: Immense business, as there are about 4,000 strangers in town, and a large proportion of them have of will visit this popular place.——ITEMS: The suggestion in THE DRAMATIC MIRROR to have "The Star Spangled Banner" played at the close of every performance has been adopted at the Lyceum, and is a decidedly popular innovation, and by the way, a word of praise is due to the management of that theatre for the excellence of the music which is rendered there. Mr. Elentz, the leader, has been at the house ever since it opened, and has ten picked musicians, and shows good taste in his selection, which are always well rendered.—Robert Downing is a great friend of Dr. J. B. Book of this city, whose acquaintance he made while supporting Mary Anderson. They were seen visiting the theatres together during the week while Mr. Downing's co. were rehearsing here, and on the opening night Dr. Book sent this promising tragedian a magnificent floral tribute. Mrs. Dr. Book was formerly Miss Palms, the wealthy heiress, to whom Senator Jones paid such annoying and persistent attention, and caused so much comment some time ago. The Senator is now resting in the insane asylum, and the doctor is happily married to the lady, who brought with her a dowry of $2,000,000, and was the richest lady in Michigan. Edouard Strauss and orchestra will be at the Detroit Rink 20-22.——The management of the affair is in the hands of Eugene Sullivan, a hustler of the first water, and if judged by his other undertakings, this will be a sure success.——Miss Una Abel has engaged the Lyceum for 12, on which occasion A Dangerous Game will be presented. The play has already been presented here by Mlle. Rhea. Miss Abel is a Detroit girl and a protege of Mlle. Rhea, who presented her with the play.—J. Charles Davis, of Locke and Davis, was in town last Monday making arrangements for the coming of the Emma Juch Opera co. which opens here 15, in grand opera. Mr. Davis is very enthusiastic, and predicts that the coming season of the Juch Opera co. will break all records of English opera in this country. Among the members of this co. are Jennie G. Flower and J. C. Myron, both of Detroit. In addition to the Juch Opera co. which Locke and Davis manage, they also have the De Wolf Hopper Opera co., M. B. Curtis an old Detroiter, by the way, Comedy co., and Nero. George Goodale, of the *Free Press*, is home from his usual Summer pilgrimage to New York, and doing even better work than ever. He is what might be properly called a generous critic. When anything is good he says so. If a performance has its defects, instead of picking these out and magnifying them into matters of the utmost importance, he makes mention of them, and shows how they could be remedied. He does not wield a caustic pen, nor does he effect the hypercritical. A liberal, kind and generous friend of every good professional, his critiques are always read, and his opinions carry weight with all Detroit theatre-goers.

GRAND RAPIDS.—REDMOND'S: Beacon Lights, with Randolph Murray, Charles Drake and good support, did fairly week ending 6.——GOSSIP: Edward A. Salter, manager of Redmond's last year, is now in Chicago, where he will probably rustle much to the regret of his many friends here.—Primrose and West open the regular season at Power's 8, 9, followed by Emma Abbott.—C. W. Roberts, the newly appointed acting manager of Redmond's, arrived 1 from New York. A pleasanter gentleman cannot be met in a day's walk. Smith's is doing well this week, the principal cards being the Saxon Sisters, the Fergusons and Rivers and Swain.

ANN ARBOR.—OPERA HOUSE: The season opens 6 with E. D. Stairs' co. in A Barrel of Money. Robert Downing 9.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE: The season opens 8 with Katie Emmett in Waifs of New York.

MACON.—JONSON OPERA HOUSE: The Jennie Holman co. week ending 6 to good business.

SEDALIA.—WOOD'S OPERA HOUSE: The Culhane-Emerson co. gave a very tart performance of Unknown before a good audience 1.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: The season opened at this house with the Georgia Minstrels. The S. R. O. sign was out long before the curtain rose.——ITEM: The foundation for the new $50,000 Opera House is about completed; cannot state just when this house will open, but about January 15 or February 1 1892. The indications are that business will be very good this season.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: A Pair of Jacks was presented to a large audience 1.——BIJOU OPERA HOUSE: The Stowaway opened the season here to S. R. O. Play and co. made an unqualified hit.——PEYCE OPERA HOUSE: The St. Felix Sisters and a capable co. in specialties to fair business 1.

DULUTH.—TEMPLE OPERA HOUSE: Robert Mantell 4-6, with indications of having very good houses.——ITEMS: The Elks gave a "social session" at their spacious quarters in the St. Louis Hotel on the evening of Aug. 25, which was largely attended. The character of the entertainment was unique, and those fortunate enough to be present were unstinted in their praises of the hospitality of their entertainers. Work on the new Lyceum Theatre, of which Dr. Haycock is to be the manager, is progressing very rapidly. A large force of men are working day and night as well as Sundays, and it is anticipated that the initial performance will occur some time before the first day of January. This will be one of the finest theatres in the whole country, without exception, and merely goes to show what rapid strides the "Zenith City of the Unsalted Sea" is making architecturally as well as in population and business. The bank clearances show a larger increase in Duluth than in any other city in the country.

ST. PAUL.—GRAND OPERA HOUSE: The event of the season was the formal opening of Mr Litt's beautiful new theatre. The house was filled by a brilliant and fashionable audience. At 8:15 o'clock the baton of Conductor Brooks was raised, and the first notes of the overture to William Tell greeted the ears of the audience, and as the lively tones of the concluding bars died away, Oscar Cobb, the architect, drew back the curtain, and introduced Governor Merriam, who made a dedicatory speech. The initial attraction was The Shatchen, presented by W. R. Curtis and his excellent co.——HARRIS' THEATRE: Nanon and Olivette were given by the Wilbur Opera co. in a very creditable manner to good houses week of 1-6. Susie Kirwin is quite ill, and has been detained in her room for several days, suffering from a severe cold. The role of Nanon was assumed by May Baker, who acquitted herself acceptably.——NEWMARKET THEATRE: The Great Ideal co. presented Uncle Tom's Cabin. The co. pleased, and drew very fair-sized houses. Frederick Bock as George Harris and Simon Legree played the roles well. Jessaline Rogers made a decidedly good Topsy. The characters were well taken throughout.——OLYMPIC THEATRE: A good co. of specialty people gave a good performance, and did an excellent week's business 1-6.

NEBRASKA.

OMAHA.—BOYD OPERA HOUSE: The Carleton Opera co. had a prosperous week ending 31. Ollie Redpath in The Fireman's Ward is doing a fair business at the Grand. The directors of the Grand have placed the management of the theatre with Mr. J. W. Miner. It is intended to make this a popular-priced house.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: This cosy little house was the home of comic opera week of Sept. 1. Baker's Bennett Moulton co. holding forth in a repertoire comprising Beggar Student, Red Hussar, Boccaccio and Chimes of Normandy. The attendance was fair and the operas well sung and finely presented. In the co. were such clever people as Jessa Hatcher, Beatrice Goldie, Josie Intropidi, Georgia Newall, Henry Nelson, Arthur Woodey, William Wolff, Vincent Holland and Julia Earnest. The Gaspard of Mr. Wolff in the Chimes was well worthy of special mention. The chorus, both in quality and quantity gave satisfaction. The house is now fairly under way and the season promises to be a successful one both in an artistic and pecuniary point of view. That popular and clever actress, Effie Ellsler, supported by Frank Weston and a sterling co., presented The Governess 7-10, and Miss Manning 11-13.——CROSSMAN'S THEATRE: Good houses were the result of the engagement of Fred Rontev's Vaudeville comb. The bill included many fine specialties by the Evans Brothers, Carmella Brothers, the Williams', the Acme Four, Murphy and Hart, J. H. Dougherty, The Logans, Ada Hamilton and Fred Rontev. The entertainment gave great satisfaction. Week of Sept. 8 the Rose Hill English Folly and Burlesque co. will no doubt draw big houses as Rice and Barton are very popular here.

JERSEY CITY.—ACADEMY OF MUSIC: This house was opened for the season Aug. 30 by Daniel Sully and co. in The Millionaire. The play is excellent of its kind, the co. capable and the star well suited to the character he portrays. The performance was particularly attractive to the gallery. The engagement closed 6 and was marked by satisfactory business. The house has been greatly improved and thoroughly refurnished during the Summer and presents a bright and attractive appearance. Everything points to a successful season. Kajanka week of 8-13.

NEWARK.—MINER'S NEWARK THEATRE: Kajanka as presented at Miner's Theatre was much more varied than the Kajanka of last season, and was liked much better. The patrons of this house were surprised at the novelty which Col. Morton has introduced. Instead of the dress-coated young men who formerly officiated a co. of well-trained boys, wearing bright military uniforms, now conduct the patrons to their seats.——GRAND OPERA HOUSE: Kit, the Arkansas Traveler, was successfully presented week ending 6 before large audiences.——WILLIAMS'S OPERA HOUSE: Our American Stars well deserve their title, as their performances week ending 6 were a delightful display of first-class talent, presenting a programme of unexcelled merit. The co. is a large one, the stars, Frank and Lillian White, the former a comedian, while Miss Lillian is a most pleasing soubrette.

PATERSON.—H. R. JACOBS' OPERA HOUSE: Corinne in a burlesque on the opera of Carmen week of 1-6 to only fair business. The burlesque in its present shape does not impress one very favorably, but the weak spots will be strengthened and put in better shape in a short time, when a fairer criticism can be made. The co. is large and satisfactory, as also the costumes and scenery.——PEOPLE'S THEATRE: Yankee Notions, a four-act comedy-drama from the pen of Percy Plunkett, was produced week of 1-6 to fair business. The cast: Schenck Wadley, Percy Plunkett; Jerry McElvain, James B. Donovan; Frank Lathrop, Frank Redfield; Dick Sylvester, Horace Clinton; John Wadley, Franklin Garland; Lubez Conk, Earl de Laro; Robbie Wadley, Little Edna; Martha Wadley, Mary Rankson; Lucy Wadley, Louise Reming; Nellie Wadley, Lulu Albright. The play deals with New England life and has several strong situations which are cleverly brought about. The dialect and comedy work is bright and pleasing and gave good satisfaction. Percy Plunket and James B. Donovan scored a hit, as did the clever work of the child actress, Little Edna. The balance of the co. was good.——ITEMS: Charles F. Keyes, of Lowell, Mass., the manager of the above co., decamped evening of 1, taking with him the receipts of the afternoon and evening performance, which, on account of Labor Day being a holiday, were large. The co. appeared the balance of the week to fair business, and will fill all dates under new management.—James S. Barnes is now the representative of H. R. Jacobs in this city. D. R. Ketchell, of Yankee Notions, and John W. Wallicker, of Bryant and Saville & co., did good work for their respective cos. last week, and, while very busy, say they always have time to talk to MIRROR men.—Ed R. Neil is managing the People's for the Martell Brothers this season. Last season he was with Agnes Herndon.—Both theatres play the audiences out with "The Star Spangled Banner."—Prof. Leve, leader of the Opera House orchestra, was made a full fledged K. of P. recently, your representative helping to make life miserable for the time being.

ATLANTIC CITY.—GRAND OPERA HOUSE: George H. Adams in He, She, Him and Her week ending 6 to good business. Co. first-class.

ELIZABETH.—TEMPLE OPERA HOUSE: Jim the Penman was presented by an evenly balanced co. to a fair house and well pleased audience 1. The Atkinson Comedy co. in Peck's Bad Boy to a big house 3.

NEW HAMPSHIRE.

NASHUA.—NASHUA THEATRE: Frank Jones in Si Perkins to a medium-sized house 2. The co. is satisfactory and deserves good patronage.

CONCORD.—WHITE'S OPERA HOUSE: Devil's Mine 2 to a fair house, which was more than the piece deserved.

MANCHESTER.—OPERA HOUSE: James T. Powers in A Straight Tip to good business 2. The comedy is lively and entertaining and keeps the audience laughing. While the bulk of the work comes to Mr. Powers, he is ably supported by a strong co., including Emma Hanley, Peter F. Dailey and the Clipper Quartette.——ITEMS: Henry C. Tryon, the scenic artist, although suffering from a severe rupture, has pluckily finished a new curtain for the Nashua Theatre, which is being remodeled. Treasurer George W. Colliss has returned from his vacation and is again seen in the box office.——A delegation from the Manchester Elks visited their Lawrence brethren on the occasion of the latter's field day.

NEW YORK.

HARLEM.—HARLEM THEATRE: The Danger Signal was the prevailing attraction week ending 6. Flora Clitherow, rather indefinitely described on the bill as being from the principal English theatres, acted the part of Adele Thorndale with intelligence. The rest of the cast, with one or two exceptions, were acceptable. Business fair. Eagle's Nest week of 7.——HAMMERSTEIN'S OPERA HOUSE: Opened 1 by the McCaull Opera co. in The Seven Suabians. The houses continued good throughout the week.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Peck and Fursman's Daniel Boone to fair business 1. Al. G. Field's Minstrels had a well-filled house 2, and gave an excellent performance.——ITEMS: Harry Bullard, formerly leading tenor of Bennett and Moulton's Opera co. and various prominent musical comedy cos., was recently married to an estimable Boston lady and has settled down in Hopedale, Mass. I extend my sincere congratulations to Mr. and Mrs. Bullard.—The three cos. which favor us this week have each a brass band, and make a street parade. This sort of thing seems to be getting fashionable.—I am indebted to Manager Charles R. Thorpe, of Daniel Boone co., for courtesies. Mr. Thorpe is one of the many professionals who appreciate THE DRAMATIC MIRROR's first page.—Lilly Burnham, last season with Justin Adams' Comedy co., is visiting friends here.—Field's Minstrels wear a neat parade costume.—The Dan'l Boone and Field's Minstrels' orchestra close with "The Star Spangled Banner."

ROCHESTER.—H. R. JACOBS' ACADEMY: The Paymaster attracted fine audiences 2-4. The co., headed by Charles Chappelle, is a fairly good one. The staging and dancing of Clara Coleman was particularly pleasing. The play was produced with all possible scenic effects. Tony Pastor and his sterling co. of vaudeville artists forced the S. R. O. sign to be hung out at every performance 4-6. As usual with Pastor's enterprises, the programme was replete with good things, and was heartily received.——GRAND OPERA HOUSE: The Blue and Gray week ending 6 proved sufficiently strong to fill the house with enthusiastic audiences.——ITEM: Notwithstanding the advance of prices at the Academy the attendance is unaffected. Theatrical business is booming, and all indications point to a prosperous season in this city.

ALBANY.—Alexander Salvini's season of three nights, with Labor Day matinee, at Proctor's Theatre, was only moderately successful from a financial standpoint. During the engagement Don Cæsar, A Child of Naples, and Three Guardsmen, were presented. The impression created by this talented young actor was distinctly favorable. About the only criticism to be passed upon his work was the evidence of crudeness and occasional exuberance, which time will doubtless dispel, in a great measure at least. The Charity Ball was presented 4, but although the house was fairly large, the enthusiasm of the audience was not marked, and exact justice leads me to say that the performance was not one of any very great merit. The cast seemed indifferent and careless, and whether succeeding performances will bring any improvement remains to be seen. At H. R. Jacobs' Opera House for the first half of week ending 6, N. S. Wood in Out in the Streets, drew fairly. The regular season was opened 4 with Mask of Life. It proved to be a very fair sort of a play, and was well interpreted.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL: Meta made her sixth annual visit to this house week of 1-6. She played to immense business, and was ably supported by J. M. Donavin and Fred Williams. Co. unusually strong. New and special scenery is carried by this co. for the production of this season's repertoire, which is all new this year.——ITEMS: Bates and Tenney Comedy co. meet for rehearsal on Putnam Music Hall stage 15. They will open their tour in a week stand at this house 22.—Charles A. Wing, manager of Charles T. Ellis in Caspar the Yodler, was here 3, and completed arrangements for the appearance of his star 8.

WATERTOWN.—CITY OPERA HOUSE: Casey's Troubles co. to the capacity of the house 2.

BUFFALO.—ACADEMY OF MUSIC: Frank Daniels in Little Puck, and Patrice in A Midnight Call, divided last week. The former drew large audiences, while Patrice was fairly patronized. George Edgar began a three nights' engagement 8, giving The Banker.——CORINNE LYCEUM: Steele Mackaye's Money Mad week of 1-6. The audiences were large. The Ivy Leaf follows.——COURT STREET THEATRE: One of the Finest was fairly attractive week of 1-6. Tony Pastor, who opened 8, is sure of a large business.——The Star opened its doors 2 with The Prince and Pauper.

ELMIRA.—OPERA HOUSE: The Private Secretary 1 to fair business. Performance excellent. A Bunch of Keys under the management of Gus Bothner 2 to only fair business; good performance. An Irishman's Love 3 to fair-sized audience. Performance unsatisfactory.——MADISON AVENUE THEATRE: William Henry Rice's World's Fair Minstrels 2 to small business. J. C. Herrmann's combination of magicians and A. Howard Garrett, baritone singer, gave good satisfaction 2 to the best business of the week.

MEDINA.—BENT'S OPERA HOUSE: Professor J. C. Herrmann's comb. Sept. 8.——ITEM: The old scenery in Bent's Opera House will all be replaced with new at once, and several new sets added, including a grand palace arch in pink and gold.

PENN YAN.—SHEPPARD OPERA HOUSE: Rice's Minstrels 3, good performance; fair business.——CORNELL'S OPERA HOUSE: J. C. Herrmann's comb. to poor business.

PORT JERVIS.—THEATRE NORMANDIE: J. Lewis in Si Plunkett to a fair house 1. Al. G. Field's Minstrels to a full house 4; good co.

CORNING.—HARVARD ACADEMY: An Irishman's Love 2 to good business. Kate Purssell in the Queen of the Plains 4 to a fair house.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Kittie Rhoades did a good business at popular prices week ending 6.

TARRYTOWN.—MUSIC HALL: Allen Wightman opened his season in Our German Ward 1 to a large audience.

CORTLAND.—OPERA HOUSE: Grimes' Cellar Door 2 to excellent business.

ALBION.—NEW GRAND OPERA HOUSE: Tommy Russell in the Prince and the Pauper co. drew a packed house 2. The S. R. O. sign was displayed before the orchestra began the overture.

UTICA.—OPERA HOUSE: Alexander Salvini 9.——ITEM: Gibbs and Wood, the sketch artists of this city, have joined the Heidrick and Miller Musical Comedy co., and are meeting with success through Pennsylvania.

COHOES.—OPERA HOUSE: Woman Against Woman 1 to a fair house.——CITY THEATRE: Irish avogue 1 to fair business.

AUBURN.—BURTIS' OPERA HOUSE: The season opened auspiciously 2 with the Tommy Russell Prince and Pauper co. as the attraction. The audience was large, fashionable and well pleased.——ITEM: A pleasing innovation under the new management, was the appearance of the ushers in dress suits.

SYRACUSE.—GRAND OPERA HOUSE: Mask of Life proved a very artistic representation 1-3, as it should with such people as J. H. Gilmour, Frazer Coulter, Odell Williams, Annie Maver and Adela Palma in the cast. It was only fairly attended.——WIETING OPERA HOUSE: The Syracuse Cycling Club Minstrels appeared to a big house and gave a very even performance for amateurs. Messrs. Ed. Rice, J. G. Lynch, L. P. Brown, Frank King and the Hayden Quartette carried off the honors.——ITEM: S. S. Vail, formerly of the Cortland Opera House, is now in the box office of the Wieting.—H. J. Yorkey, of Hi Henry's Minstrels, is spending a few days in town.

NEWBURG.—ACADEMY OF MUSIC: Effie Ellsler opened her season with her new play, Miss Manning. The cast: Theocrites Kneezer, Frank Weston; Lawrence Manning, John A. Elsler; Arthur Manning, Frank Holland; Rev. Charles Chasuble, Adolphe Lestina; Roland Cozzens, Harvey Brinsley; Dr. Ernest Deer, John A. Holland; Master Thomas Radway, Joseph Wheelock, Jr.; Cecil Radway, Lillian Hadley; Miss Belinda Manning, Loula Porter; Annie, Lillian Dailey; Maggie Manning, Effie Ellsler. Maggie Manning, the heroine, is a conditional heiress, her father dying when she was eight years old, leaving her a fortune on condition of her marrying before she is twenty-one years old, otherwise the fortune goes to the Freedman's Bureau. The action of the play depends upon the perplexing position in which her uncle and five or six suitors for her hand and fortune, are placed. The play, by considerable pruning and brightening up of the dialogue in certain parts, will be a go. The co., with the exception of Miss Ellsler and Frank Weston, who were excellent, is decidedly weak, but allowance should be made for the first performance.

OGDENSBURG.—OPERA HOUSE: Casey's Troubles opened the season 1 to a crowded house.——ITEM: Manager has secured a list of excellent attractions for this season, which promises to be a good one.

BATTEAWAN.—DIBBLE OPERA HOUSE: Bootles' Baby 1 to a large audience, representing the *elite* of of Fishkill and Matteawan. Performance good. Our German Ward 4 to good business.

HUDSON.—OPERA HOUSE: Barlow Brothers' Minstrels to a good house 1; co. fair. Daniel Boone to a light audience 3.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE: Hoyt's Texas Steer week of 1-6 to fairly good business.——METROPOLITAN OPERA HOUSE: The engagement of the Limited Mail was a tremendous success, the S. R. O. sign being displayed every evening.——GLOBE THEATRE: The season opened with Ulhe Akerstrom as Annette the Dancing Girl. She is supported by a good co. Business fair.——BIJOU THEATRE: An excellent variety performance draws large crowds nightly.——ITEMS: The new smoking room and ladies' parlor at the Grand is an improvement that keeps abreast of the hour we live in.—Col. Egbert M. Dasher left for the West 7 to boom A Texas Steer.—Charles Littleton is at his old post as master of properties at the Grand, after a season's absence. Jacob Rosenthal is here clearing a broad track for The Hustler.

TOLEDO.—PEOPLE'S THEATRE: The Fairies' Well, which closed the week of 1-6 is truly a meritorious production. The co. is first-class, the scenery fine, and Business Manager G. D. Johnston is a gentleman whom it is a pleasure to meet. The house has been packed at every performance. Miss Lou Galloway, the charming little soubrette, joins the co. soon to play the part of Mona.——WHEELER'S: Primrose and West 12, Emma Abbott 13.

IRONTON.—MASONIC OPERA HOUSE: Etta Reed 4 in A Parisian Princess. The Kindergarden 11.

MANSFIELD.—MEMORIAL OPERA HOUSE: The Dear Irish Boy to a small audience 2; co. fair. Little Nugget 3 to a fair-sized house.

NORWALK.—GARDINER'S MUSIC HALL: McCarthy and Reynolds in Dear Irish Boy opened the season 1-3. S. R. O.

PORTSMOUTH.—GRAND OPERA HOUSE: Etta Reed 2 and 3. Lew Duges is the gentlemanly advance agent for this co.

CANTON.—SCHNEIDER'S OPERA HOUSE: Running Wild opened the house 1 to fair business. The Larking co. booked for 3 failed to put in an appearance. Cause not ascertained.——ITEMS: George L. Moreland, business manager of the Running Wild co., was for some time a resident of Canton. Billy Baxter, last year in advance of Rentfrow's Jolly Pathfinders, will be connected with the Grand this season.

RAVENNA.—REED'S OPERA HOUSE: Charles A. Loder in Hilarity to a full house 2.

DAYTON.—THE PARK: Joseph D. Clifton in The Ranch King commenced a week's engagement 6 and has played to standing room only at every performance.——ITEM: H. F. Mathews has just issued a sixteen page programme for the Grand and the Park. It is by far the most metropolitan sheet we have ever had and is a credit to our theatres.

GALLIPOLIS.—S. H. Engle, brother of Oscar Engle of the Shenandoah co., has leased the Betz Opera House here, and is putting it in complete repair, entirely remodeling and enlarging the stage, and adding new scenery throughout. The opening will occur in October.

PIQUA.—CONOVER'S OPERA HOUSE: The Mortimer Comedy co. in Larking will open the season at this house 8.——ITEM: Harry Hardy, of this city, has the management of Elliot's Voyagers, who are now touring through Oregon. Mrs. Hardy (Rose Melville) is a member of the Melville Sisters' Dramatic co.

TIFFIN.—SHAWHAN'S OPERA HOUSE: Little Nugget Comedy co. to 2 fair and well pleased audience 2.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL: Grimes' Cellar Door drew a fair-sized audience Aug. 28. The quartette is a feature and received several recalls.——ITEM: J. H. Decker, the advance agent of Twelve Temptations, was here 2. Manager Hart was absent from town for a few hours. Notwithstanding the fact that Mr. Decker was several days ahead of time he indiscriminately tore down the lithos of Spider and Fly and Great Metropolis, both of which appear before the Temptations, and substituted his paper in their place. Manager Hart, on his return, discovered what Mr. Decker had done and compelled him not only to stop his unprofessional actions, but also to replace the paper that he had pulled down. Manager Hart expressed his opinion very forcibly and thinks no attraction is safe with an advance courier of that kind, and as there is ample room in our city for the display of paper at the proper time, he is bound to protect his attractions from such as Mr. Decker, whose actions were severely criticised.—The *Dramatic World*, Music Hall's official programme, is published by Manager Hart. It is an attractive little journal, full of fresh and interesting reading matter.

YORK.—OPERA HOUSE: The season at the Opera House was opened 2 by Kate Purssell in the Queen of the Plains to a top-heavy and fairly filled lower house. General satisfaction. The house is in a first-class condition and Manager Pentz is to be congratulated.

MEADVILLE.—ACADEMY OF MUSIC: Hanlons' Fantasma co. opened the regular season here 2, 3, drawing a good house first night and fair second evening. Splendid entertainment and scenic effects very fine; deserving of crowded houses.

POTTSTOWN.—OPERA HOUSE: The Broommaker was greeted by an enthusiastic audience 2.——ITEMS: Mr. Riley is a great favorite here and the many improvements in his play were thoroughly appreciated.

MUCH CHUNK.—OPERA HOUSE: Our season was opened by James Reily in the Broommaker 1 to S. R. O. The audience was very much pleased.——ITEMS: The outlook for a very successful season is encouraging.

BUTLER.—OPERA HOUSE: The Opera House opened 2 with Heidrich C. Miller's Comedy co. 10.——ITEMS: Ellis Rosenberg, treasurer of Butler Opera House, has returned home from a visit in the

West, and has resumed his position in the box office.

WILKESBARRE.—MUSIC HALL: House crowded to the doors 1. James B. Mackie in Grimes' Cellar Door was the attraction. Mr. Mackie as Billy Grimes is very funny, and he has excellent support in Miss Louise Sanford as Pandora and Charles Burke as Joshua Grimes.

WILLIAMSPORT.—WHITE'S OPERA HOUSE: The house was formally opened by Lillian Lewis in Credit Lorraine. She gave an excellent performance to a well filled house, at advanced prices.

NEWCASTLE.—OPERA HOUSE: A small audience witnessed the opening of the house by The Banker co. 2. Both Mr. Edgar and his co. were excellent, but of the play little can be said. Patrice in A Midnight Bell gave a good performance to almost empty chairs 3.——ITEM: Manager Luke R. Ford, of The Banker co., is about to sever his connection with that co. and will act in the same capacity for The Shadows of the Sierras co.

READING.—GRAND OPERA HOUSE: Adah Richmond and a good co. in Chow-Chow to large and well pleased audiences.

WARREN.—LIBRARY HALL: Season opened with Lillian Lewis in Credit Lorraine 1; fair house and well-pleased udience.

BRADFORD.—WAGNER OPERA HOUSE: The Private Secretary 2 to good a house.

ASHLAND.—OPERA HOUSE: The season opened with the Rhinehart Sisters for three nights to S. R. O. which, I regret to say was not merited as the play is very weak and the singing poor.

OIL CITY.—OPERA HOUSE: Patrice in A Midnight Call was briefly billed to appear 2. The Opera House still being in the hands of the decorators, the scenery was taken to South Side Opera House but Patrice failed to reach here.

DANVILLE.—GOSSIP: The season opens with Henshaw and Ten Broeck in The Nabob 6.—Manager Angle has booked no less than forty attractions thus far, but it is to be regretted that there are no opera companies among them.—Joseph Wormser, who has been door-keeper for the past three seasons, has got up an attractive house programme.—Frank L. Miles and daughter Lizzie, of this town, have joined the Kitty Rhoades co.

BETHLEHEM.—OPERA HOUSE: The Spider and Fly spectacular pantomime, with Alexander Zanfretta as clown, and a number of weak specialties, imposed on our people 3. Although newly equipped and constructed by George W. Gale and Edgar Smith, it is far from being an improvement on Fraser and Gill's production last season.——ITEMS: The orchestra here closes performances with "The Star Spangled Banner."—Manager Hart, of Music Hall, Allentown, was the guest of Manager Walters 3.

PLYMOUTH.—PEOPLES' THEATRE: Trixie 8, 9.——OPERA HOUSE: Season opened week of 6 with Francesca Redding co. to good business.

PITTSTON.—MUSIC HALL: The season opened here with Adah Richmond Burlesque co. 4 in a Chow-Chow to fair business. The dancing of Edith Crosbie was fine.——ITEMS: Manager Evans has booked a fine line of attractions, and the outlook points to a brisk season.—THE DRAMATIC MIRROR will be found on sale at Music Hall Book Store.

LANCASTER.—FULTON OPERA HOUSE: Sam T. Jack's Creole Burlesquers had a good house 3.

STRASBURG.—OPERA HOUSE: Lillian Lewis and co. opened the presentation of Credit Lorraine 2 to a fair-size audience. The star and co. gave entire satisfaction. A fine line of attractions have been booked by Manager Keene for the coming season.

SHENANDOAH.—FERGUSON'S THEATRE: The season was opened last week by the Minnie Seward co., which appeared here in Flossie, A Life for a Life and The Duke's Motto. They gave poor performances to poor houses and when the time came for leaving were unable to pay the hotel bill amounting to $72. The landlord had Mr. and Mrs. Fred Seward, R. A. Otto and J. E. Nagle arrested and they were taken to the lockup where Minnie Seward was released with her little boy on her own recognizance. The next morning the three men were taken to the county jail at Pottsville and on the following day the court discharged them on their own recognizance to appear at the next term of court. The co. is booked for an engagement at the South Street Theatre, Philadelphia, 8. Henshaw and Ten Broeck in the operatic extravaganza The Nabobs, played a crowded house 2. James Reilly in The Broommaker delighted a large audience 5. The co. has secured a return date 9.

RHODE ISLAND.

PROVIDENCE.—GAIETY OPERA HOUSE: Opens for the season 15 with My Jack. P. F. Cornell the treasurer last year will be the local manager during the coming season.——PROVIDENCE OPERA HOUSE: Opened for the season 4 with All the Comforts of Home.——ITEM: Among the improvements which Manager Robert Morrow has introduced at the Providence Opera House is a new drop curtain painted by George Johnson, the scenic artist of the house. The new drop is artistic and handsome, while it embraces the original idea of a centre opening for curtain calls. Numerous new sets of scenery have been painted and will add greatly to the charm of any production, while retouching and fresh paint has made the old scenery almost like new. A row of seats has been taken from the back of the house and a rail put up to separate those standing from seat holders, and the steps have been taken from the aisles so that a gradual slope is made from the doors to the orchestra rail. The boxes have been redraped and newly decorated, new carpets cover the floors throughout and 300 electric lights, worked by a new and perfect system, illumine the house in every part. A parlor and toilet rooms have been arranged for the ladies on the parquet floor, the gentlemen have a smoking and toilet room off the balcony, and in fact everything that tends to comfort and pleasure has been looked after.

NEWPORT.—NEWPORT OPERA HOUSE: The Zeffie Tilbury co. in repertoire did a good business week ending 6.

TENNESSEE.

MEMPHIS.—GOSSIP: The Memphis Theatre opens for the season 8 with George Wilson's Minstrels. Joseph Speers will assist Ellis Leubrie in the management. Edward Lang is to be treasurer, and the old reliable and well known John Mahoney chief usher. The corps of the Grand Opera and Lyceum has not been officially announced. Will P. Webster is here billing for George Wilson. He is the first advance man of the season. The houses are opening nearly a month earlier than usual, owing to the competition. Your correspondent had a month's vacation this Summer and had the pleasure of visiting the Opera House in Atlanta. While in Nashville William Sheetz of the Vendome showed me the cosy theatre there.—The Grand Opera here has the largest stage in the South, and when completed within the next week will be one of the prettiest South of the Ohio.—East End Park closed a fairly paying season here. The co. then played in Greenville, Miss., for three nights, after which they left for New York.

NASHVILLE.—THE VENDOME: Charles A. Gardner 10.——ITEMS: Manager J. O. Wilson and William H. Duncan have purchased the Grand Opera House for $90,000. Next Summer they will remodel the interior and spend about $30,000 in altering and improving the house. It is their intention to make it the handsomest theatre in the South. Everything about it will be modern and first-class when they throw open the doors to the public. The announcement is made, too, that there will be no free boxes for any one. The surroundings and location of the Grand have been rather against it for some years past. A wonderful change though has taken place in that part of the city during the last two years. The objectionable features have been nearly all removed, new and elegant buildings have been and are being erected, and opposite the theatre door is now being built the handsome central transfer station of the City Electric Railway. The City Electric Railway Company controls all the street railway lines in the city and at present are operating between sixty and seventy-five miles of road. When the Central Transfer Station is completed every line of cars in the city will pass the door of the Grand Opera House. This of itself will do much to popularize the theatre. It is not alone a historic, but a valuable property, and I am glad it has fallen into such good hands. Mr. Wilson will manage and conduct the house. Mr. Duncan, the leading spirit in the enterprise, is a prominent banker here and is the First Vice-President of the Tennessee Coal and Iron Company. He is also the owner of the Duncan Hotel, which is just a half block distant from the theatre. His hands are so full of other business matters that he has not the time to devote to it. Manager Wilson's lease of the Vendome continues through the next two seasons. His bookings for the season just opening include the best cos. on the road and he anticipates good business. The indications all point that way now. This city is growing and improving in every direction and the merchants all report a heavy fall trade so far.

KNOXVILLE.—STAUB'S THEATRE: J. H. Wallick's Cattle King and Texas Heroes 1, 2 to very good business.

TEXAS.

FORT WORTH.—OPERA HOUSE: Henry Greenwall, having purchased the interest of the Hoffman heirs in the Opera House, becomes sole owner and proprietor. For this season, however, the managerial reins remain in George B. Cashwood's hands, while the popular Treasurer, Mr. Elliott, will still handle the cash and settle with the managers of the different cos. as usual. This, of course, is the last season of the Dashwood-Elliott lease, and doubtless the Greenwall flag will float over the box-office for the season of 1891-2. The house will open 26, and as there is a strong list of attractions booked a prosperous season is anticipated.

GALVESTON.—James H. Wallick will open the season here 27 in Sam Houston.

HOUSTON.—The new Opera House being erected here by Messrs. Sweeny and Coombs is to be opened Oct. 1, under the management of Henry Greenwall. This house when completed will be one of the most commodious and best theatres in the South, the aggregate cost being about $85,000. The theatregoing public are much pleased with the prospect of a handsome theatre.

WACO.—PARK THEATRE: The Calef co. closed their Summer season at the Park Theatre, presenting Patience to a well-pleased audience. The co. will open their regular season 24 at New Orleans.——ITEMS: E. J. Johnson, of the Calef co., has gone to Chester, Ill., to join Maud Atkinson.—Harry Leonard is hard at work organizing a co. to present Jim Bowie, or The Siege of the Alamo. We wish him well.—Clever little Lillian Calef and her sister Gerty will go with Harry Leonard's Jim Bowie co.—Lew Turner, in advance of Yellowstone Kit, has been in town since 1, and now everybody knows W. K. is coming.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: Rice's Evangeline 2, 3. Held by the Enemy 4. Both attractions played to very large business.

VIRGINIA.

ALEXANDRIA.—LANNON'S OPERA HOUSE: Bell's Royal Marionettes 2-3 with matinee to good business.——ITEM: Thomas J. Forde, manager of Washburn and Arlington's Circus has written a melodramma The Southern Cross, which opens in Philadelphia 12.

RICHMOND.—THEATRE: Tennyson and Dawson's Gift Show had small audiences week of 2-6. Frank McNish opens the regular season 9, in Out of Sight.——ACADEMY OF MUSIC: McCarthy's Mishaps to good houses 2, 3. Gus Williams and John T. Kelly 10-13.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Aiden Benedict co. 1, 2, with Fabio Romani did good business and pleased the audience.——GRAND OPERA HOUSE: McNulty Specialty co. week ending 6 tried to produce a farce called McGinty. Both farce and performers are simply vile.

HUNTINGTON.—The season opened here with the Chase and Daly Colored Aristocracy playing to splendid business but the performance was unsatisfactory.——ITEMS: Local Manager Gallicks has booked a good line of attractions for this season.—D. D. Smith, business manager of Aiden Benedict's Fabio Romani co., was in town last week

WISCONSIN.

LA CROSSE.—LA CROSSE THEATRE: Professor Bartholomew's Equine Paradox opened a week's engagement 2 to a packed house. The Interstate Exposition opened its grounds and buildings here 1.

MILWAUKEE.—GOSSIP: The auction sale of seats for the opening performance of the Juch Opera co. at the New Davidson Theatre was highly successful, about $4,000 being realized for options.—Charles W. Seanor, manager Dear Irish Boy co. has been here this week arranging for his co. at the Bijou next week.—Harlande Clarke in Dead Heart is the opening attraction at the Standard beginning 4.—Manager Litt has been in St. Paul this week attending the opening of his new theatre. He wires that everything passed off most satisfactorily.—Martin Cody, stage manager of The Great Metropolis, has been spending the week here, but will join his co. in Chicago 7.

WEST SUPERIOR.—GRAND OPERA HOUSE: The Stowaway drew a $250 house here.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE: Burbank's co. in She 2 to a large audience. A more intimate acquaintance with the lines of their parts will save certain of the cast from the somewhat embarrassing effect of being suddenly stricken with dumbness at critical points in the play. The scenery has won a well-earned rest in the theatrical rag-bag.

CANADA.

MONTREAL.—ACADEMY OF MUSIC: Master and Man to good business week of 1-6.——THEATRE ROYAL: Fort Dunelson to crowded houses week of 1-6.——ITEM: The work on the Queen's Hall, which is to be called the Queen's when it becomes a theatre, is progressing rapidly. It will open some time in the end of October.

TORONTO.—Two of our theatres, the Grand and Toronto Opera House opened for the season 1, and so Manager Sheppard and Representative Frank choose prime attractions to make their bow to the public. The Grand's attraction was Verona Jarbeau in Starlight, and at the Toronto Tony Pastor and his excellent co. presided and had the largest audience that ever gathered in that house, the house being crammed from the orchestra to the topmost seat in the gallery, while hundreds of people were turned away unable to get in. The balance of the week was filled in by the Agnes Herndon co. in La Belle Marie. Miss Herndon is a new star to Toronto and left a most favorable impression. Master and Man next week.——ITEMS: Quite a large number of our society ladies called at the Toronto Opera House on the morning of 4 to view the costumes of Agnes Herndon which were on exhibition to ladies only.—The orchestra at the Toronto is still under the leadership of Will J. Obernier and is better than ever.—Fred. Strauss, formerly of Frohman's Lyceum staff, is a recent acquisition to the Academy of Music here. He will act in the capacity of treasurer.

COMMENT.

Boston Times.

THE MIRROR's first page articles have again begun. The opening one is "The Theatrical Novel," by Brander Matthews, which will be followed by "The Old Criticism and the New," by William Archer. These papers are a very valuable feature of THE MIRROR.

Boston Beacon.

The little black-letter poems in THE DRAMATIC MIRROR's "Summer Salad" are as neat as they are sparkling.

Brooklyn Citizen.

THE DRAMATIC MIRROR will resume its series of excellent and scholarly essays on dramatic art, and that bright and spicy department, known as the "Summer Salad," will have to take a Winter's vacation. THE MIRROR is, without doubt, the intellectual organ of the profession.

Spirit of the Times.

Another error of the first night at the Fifth Avenue was the programme, which made Miss Tanner ridiculous by giving her dresses more prominence than her play and her acting and which was largely devoted to advertising those of Miner's speculations which it would be charitable for visitors to this theatre to forget.

Detroit Tribune.

THE NEW YORK DRAMATIC MIRROR does a very creditable piece of work by publishing a page giving the companies that a large number of theatrical people will be with this season.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Charleston, S. C., Sept. 9, 10, Savannah, Ga., 11, Mobile, Ala., 12, New Orleans, La., 13-20, New Iberia 21, Galveston, Tex., 22, 23, Houston 24, 25, Austin 26, San Antonio 27, 28, Taylor 29, Waco 30.

A. M. PALMER'S MADISON SQUARE: Kansas City, Mo., Sept. 6-10, St. Joe 11, Omaha, Neb., 12, 13, Chicago, 13-27.

A CRAZY LOT: Wappinger Falls, N. Y., Sept. 25, Catskill 26, Coxsackie 28, Saugerties 30.

A MIDNIGHT CALL: Youngstown, Ohio, Sept. 10, Massillon 11, Mansfield 12, Zanesville 13, Steubenville 14.

A STRAIGHT TIP: Boston Sept. 6-13, Worcester 14-17, Providence 18-20.

ALVIN JOSLIN: N. Y. city Sept. 6-13, Buffalo 13-20, Cleveland 22-27.

ARIZONA JOE: San Francisco, Sept. 6-13.

A ROYAL PAIR: Bristol, Conn., Sept. 10, Norwich 11, Attleboro, Mass., 12, Fall River 13, Milford, 14, Taunton 15, Brockton 17, New Bedford 18, South Framingham 19, Marlboro 20, Nashua, N. H., 22, Manchester 23, Lawrence, Mass., 24, Haverhill 25, Lowell 26, 27, Fitchburg 28, Clinton 29, Waltham Oct. 1, Chelsea 2, Lynn 3, 4.

AGATHA SINGLETON: Elmira, N. Y., Sept. 6-13.

AROUND THE WORLD IN EIGHTY DAYS (Kirally's): Wilmington, Del., Sept. 8-10, Reading, Pa., 11, Trenton, N. J., 12, 13, Washington, D. C., 15-20, Baltimore, 22-27.

A PAIR OF JACKS: Kansas City Sept. 7-13.

ANNIE PIXLEY: Philadelphia Sept. 15.

AUNT JACK: Montreal Sept. 22.

AN IRISHMAN'S LOVE: Louisville, Sept. 6-13, Dayton, O., 15-20.

AGNES HUNTINGTON: N. Y. city, Oct. 6.

AIDEN BENEDICT: Cincinnati, Sept. 7-13, Buffalo, N. Y., 15-20, Batavia, 22, Albion, 23, Erie, Pa., 24, Bradford, 25, Homellsville, N. Y., 26, Elmira 27.

AN IRISH ARAB: Baltimore, Sept. 8-13, N. Y. city 15-20, Pittsburg 22-27, Cleveland, O., 29-Oct. 4, Sandusky, 6, Fostoria, 7, Lima 8, Springfield 9, Dayton 10, 11.

A SOCIAL SESSION: St. John, N. B., Sept. 9, 10, Fredericton, 11, Calais, Me., 12, Bangor 13.

ALL THE COMFORTS OF HOME: N. Y. city, Sept. 8—indefinite.

A TEXAS STEER: Chicago, Sept. 8-20.

A TRIP TO CHINATOWN: Decatur, Ill., Sept. 18.

ANNA BOYD: Hartford, Conn., Sept. 22.

A PERILOUS VOYAGE: Ansonia, Conn., Sept. 10, New Britain 11, Waterbury 12, Meriden 13, Hartford 15, 16, New Haven 17, 18, Bridgeport 19, 20, Washington, D. C., 22-27.

A FAIR REBEL: Cincinnati, O., Sept. 7-13, Columbus 15-20.

A PARLOR MATCH: N. Y. city Sept. 15-Oct. 25.

A BUNCH OF KEYS (Edwin and Sanger): Detroit Sept. 8-13, Chicago 14-22.

A COLD DAY: Tamaqua, Pa., Sept. 10, Pottstown 11, Columbia 12, Harrisburg 13, Mahanoy City 16, Lansford 17, Shamokin 18, Sunbury 19, Shenandoah 20.

AGNES HERNDON: Chicago Sept. 8-13.

A LEGAL WRONG: Jacksonville, Ill., Sept. 10, Quincy 11, Louisiana, Mo., 12, Mexico 13, St. Louis 14-20.

COTTON OF THE SEA: Boston Sept. 8-13, Brooklyn, N. Y., 15-20, Newark, N. J., 22 27, Jersey City, 29-Oct. 4, Philadelphia, 6-11, Providence, 13-18, Brooklyn N. Y., 20-25, Cleveland 27-Nov 2, Pittsburg, 3-8.

BALDWIN-MELAVILLE: Crawfordsville, Ind., Sept. 7-13, Peru, 15-20, Lafayette 22-27.

BLACKBIRDS: Worcester, Mass., Sept. 8-13, Springfield 15, Holyoke 16, Attleboro 17, Fitchburg 18, Milford 20, Woonsocket, R. I., 20.

BARREL OF MONEY: Benton Harbor, Mich., Sept. 11, Pullman, Ill., 12, Chicago, 14-20.

BOOTH-BARRETT: Milwaukee Sept. 29 (Edwin Booth will join the co. at Baltimore Nov. 3.)

BLUE AND GRAY: Elmira, N. Y., Sept. 25.

BLUEBEARD, JR.: Chicago Sept. 8-20.

BEACON LIGHTS: St. Louis, Sept. 13-20, Chicago 22-27.

BOOTLES' BABY: Westborough, Mass., Sept. 10, Warren, R. I., 11, Newport, 12 New Bedford, Mass., 13, Portland, Maine, 15-17, Brockton, Mass., 18, Fall River 19, Westerly, R. I., 20.

CITY DIRECTORY: Philadelphia Sept. 8-13.

CHRISTOPHER COLUMBUS: Chicago Sept. 8-13.

CASEY'S TROUBLES: Ticonderoga N. Y. Sept. 11, Burlington, Vt., 12, St. Albans 13, Northfield 15, Barre 16, Montpelier 17.

CRYSTAL SLIPPER: St. Louis Sept. 8-13.

C. A. GARDNER: Nashville, Tenn., Sept. 8-10, Chattanooga 11, Birmingham, Ala., 12, 13, Atlanta Ga., 15, 16, Columbus 17, Montgomery, Ala., 18, Selma 19, Mobile 20, New Orleans, 21-27.

CARRIE LAFOUST: Chicago Sept. 7-13, Bloomington, Ill., 15, Champaign 16, Danville 17, Paris 18, Charleston 19, Mattoon 20.

CORA TANNER: N. Y. city Aug. 25-Sept. 20.

CHARLES T. ELLIS: Fort Edward, N. Y., Sept. 10, Mechanicsville 11, Amsterdam 12, Gloversville 13.

CLARA MORRIS: Duluth, Sept. 15.

COUNTY FAIR: (Neil Burgess), New York city, Sept. 8—indefinite.

CULHANE-EMERSON: Carrollton, Mo., Sept 8-13, Montgomery 15-20.

CHICAGO COMEDY: Spencer, Ind., Sept. 9-13.

COLUMBIA THEATRE (Owen Bartlett's): El Paso, Tex., Sept. 8-13.

DEVIL'S DISE: Nashua, N. H., Sept 10, North Adams, Mass., 11, Saratoga, N. Y., 12, Cohoes 13, New York city 15-20.

DAN SULLY: Boston Sept. 6-13.

DEAR IRISH BOY: Milwaukee Sept. 8-13, Chicago 15-20.

DR. BILL: N. Y. city Sept. 29—indefinite.

DUDLEY FAMILY: Clarion, Pa., Sept. 10, 11, Corry 12, 13.

EFFIE ELLSLER: Hoboken, N. J., Sept. 8-13, Meriden, Conn., 15, Naugatuck 16, Waterbury 17, New Haven 18, Wakefield 19, Bridgeport 20.

ETTA REED: Winchester, Ky., 10, 11, Lexington 12, Paris 13.

EGAN'S COMEDY CO.: Napoleon, O., Sept. 8-13, North Baltimore 15-20.

EAGLE'S NEST: Harlem, N. Y., Sept. 8-13.

E. P. SULLIVAN: Gloucester, Mass., Sept. 8-13, Northampton 15-20.

EDWIN ARDEN: N. Y. city Sept. 8-13, Providence 15-17, Syracuse 18-20, Buffalo 22-27.

EUNICE GOODRICH: Vancouver, B. C., Sept. 8-13.

ERMA THE ELF: Chicago Sept. 8-13, Dayton, O., 15-17, Wheeling, W. Va., 18-20.

FANTASMA: Lima, Ohio, Sept. 10, 11, Fort Wayne, Ind., 12, 13, Elkhardt 15, 16, Grand Rapids, Mich., 17, 18, Jackson 19, 20, Bay City 22, 23, East Saginaw 24-27, Joliet 29, 30.

FRANCES A REDDING: Mount Holly, N. J., Sept. 8-13, Phoenixville, Pa., 15-20, Chester 20-27.

FRANK DAVIDSON: New Philadelphia, Ohio, Sept. 11-13.

FRANKIE JONES: Boone, Iowa, Sept. 11-13, Marshalltown 15-17, Oskaloosa 18-20.

FERGUSON AND MACK: Atlanta, Ga., Sept. 10, Macon 11, Montgomery, Ala., 13, New Orleans 14-20.

FAT MEN'S CLUB: Elizabeth, N. J., Sept. 10, Allentown, Pa., 16, Easton 17, So. Bethlehem 18, Manch Chunk 19, Reading 20, Atlantic City, N. J., 22, Wilmington, Del., 23, 24, Lancaster, Pa., 25, Columbia 26, Harrisburg 27.

FLYING SCUD: Boston Sept. 6—indefinite.

FORT DONELSON: Philadelphia Sept. 8-13, Amsterdam, N. Y., 15, Utica 16, 17, Rochester 18-20, Bath 22, Olean 23, Oil City 24, Meadville 25, Erie 26, 27.

FRANK DANIELS: Pittsburg Sept. 8-13.

GREAT METROPOLIS (Brady and Weltv's): Harrisburg, Pa., Sept. 10, Altoona 11, Wheeling, W. Va., 12, 13, McKeesport, Pa., 15, Franklin 16, Oil City 17, Titusville 18, Warren 19, Erie, Pa., 20, Jamestown 22, Bradford 23, Youngstown, O., 24, 25, Mansfield 26, Zanesville 27, Columbus 28-Oct. 4.

GO-WOE-GO MOHAWK: Newark, N. J., Sept. 8-13, Worcester, Mass., 15-20, Brooklyn, N. Y., 22-27.

GREAT METROPOLIS (Western): Chicago Sept. 7-20, Peoria, Ill., 22, 23, Decatur 24, 25, Springfield 26, Quincy 27.

GRIMES' CELLAR DOOR: Philadelphia, Pa., Sept. 8-13, Lancaster 15, Reading 16, Harrisburg 17, 18, New Brunswick, N. J., 19, Elizabeth 20.

GUILTY WITHOUT CRIME: Brooklyn, E. D., Sept. 8-13.

GOOD OLD TIMES: Boston Sept. 9-13, N. Y. city 15—indefinite.

G. G. G. COMEDY: Ravenna, Ohio, Sept. 15.

GEORGE HAMLIN: Kewaugna, Ia., Sept. 8-13.

GILBERT-SUNTLEY: Shreveport, La., Sept. 11-13.

GRACE GORDON: Sullivan, Ind., Sept. 8-13.

HELD BY THE ENEMY: Montreal Sept. 6-13, Toronto 15-20, Rochester, N. Y., 22-27.

HE, SHE, HIM, HER: Long Branch, N. J., Sept. 10, Elizabeth 11, Birmingham, Conn., 12, Norwalk 13, Stamford 14, Danbury 17, New Haven 18-20.

HARDIE AND VON LEER: Lynn, Mass., Sept. 10, 11.

HILARITY (Charles A. Loder): Mt. Vernon, Ohio, Sept. 11, Milwaukee 12-13.

H. E. DIXEY: San Francisco Aug. 25-Sept. 13.

HELEN DAUVRAY: N. Y. city Sept. 20.

HANDS ACROSS THE SEA: Brooklyn Sept. 22.

HONEST HEARTS AND WILLING HANDS: N. Y. city Sept. 1-13.

HENSHAW-TEN BROECK: Wilkesbarre, Sept. 10, Williamsport 11, Lock Haven 12, Philipsburg 13.

HEARTS OF OAK: Chicago, Sept. 6-13.

HOBART BELLEW: Pottsville, Pa., Sept. 13, Carlisle 14, Harrisburg 15, Huntington 16, Altoona 17, Cumberland, Md., 18.

HETTIE BERNARD-CHASE: Chattanooga, Tenn., Sept. 10, Knoxville 11, 12, Bristol 13, Roanoke, Va., 15, Staunton 16, Hinton, W. Va., 17, Clifton Forge, Va., 18, Farmville 19, Oxford, N. C., 20.

HUBERT WILKE: Oakland, Cal., Sept. 10, 11, San Jose 12, Stockton 13, San Diego 15, Riverside 16, San Bernardino 17, Los Angeles 18.

IVY LEAF: Buffalo, N. Y., Sept. 6-13, Troy 15, 16, Albany 18-20.

J. H. WALLICK: New Orleans, La., Sept. 7-13, Lake Charles 14, Beaumont, Texas, 15, Galveston 17-19, Columbus 20, San Antonio 21, 22, Austin 23, 24, Taylor 25, Dennison 26, 27.

JULIA MARLOWE: Indianapolis Sept. 12-13.

JAMES O'NEILL: Boston Sept. 29.

JANE COOMBS: Washington, D. C., Sept. 6-13.

JOSEPHINE CAMERON: New Haven, Conn., Sept. 15, 16, Bridgeport 17, 18, Hartford 19, Adams, Mass. 20.

JIM THE PENMAN: Columbia, S. C., Sept. 12, Charleston 13, 14, Savannah, Ga., 15, Augusta 16, Macon 17 Columbus 18, Atlanta 19, 20.

KATE CLAXTON: Brooklyn, N. Y., Sept. 6-13.

KATE PURSELL: Rochester, N. Y., Sept. 6-13.

KATIE EMMETT: Springfield, Ill., Sept. 9, 10, Peoria 11, Galesburg 12, Streator 13, Chicago 14-Oct. 4.

KITTIE RHOADES: Ithaca, N. Y., Sept. 6-13.

KAJANKA: Jersey City Sept. 6-13.

KINDER-ABTEN: Charleston, W. Va., Sept. 12, Pomeroy, O., 13, Parkersburg, W. Va., 15, 17.

LOTTA: New Haven Sept. 22.

LIZZIE EVANS: Wooster, O., Sept. 10, Akron 11 Youngstown 12, 13, Toledo 15-20, South Bend 22, 23.

LOUIS JAMES: Newark, N. J., Sept. 6-13.

LOST IN NEW YORK: Louisville Sept. 6-13, Detroit 15-20, Toledo 22-27, Chicago 29-Oct. 4.

LOST IN LONDON: Westerly, R. I., Sept. 12, Amesbury, Mass., 16, Salem 17, Sanford, Me., 18 Farmington 19, Great Falls, N. H., 20, South Berwick, Me., 22, Rockland, Mass., 23, Taunton 24, Fall River 25, North Attleboro 26, Webster 27.

LYCEUM THEATRE (Daniel Frohman's): Chicago Aug. 18-Sept. 13.

LILLIAN LEWIS: Washington, D. C., Sept. 6-13, Baltimore 15-20, Louisville 22-27.

LIGHTS AND SHADOWS: Louisville Sept. 6-13, Philadelphia 15-20.

LEWIS MORRISON: Hartford, Conn., Sept. 8-13, New Haven 14-15, Bridgeport 15, 16, Birmingham 17, Waterbury 18, Asbury Park, N. J., 19, 20, Brooklyn, N. Y., 22-27, Brooklyn, E. D., 29-Oct. 4.

LITTLE NUGGET: Warren, O., Sept. 10, New Castle, Pa., 11, Sharpsville 12, Washington 13, Monongahela City 15, Uniontown 16, Connellsville 17, Latrobe 18, Greensburg 19, McKeesport 20.

MY JACK: Hartford, Conn., Sept. 10, 11, Bridgeport, 12, 13, Providence, 15-20.

MRS. LESLIE CARTER: N. Y. city, Nov. 10.

MOSEY MAD: Syracuse, N. Y., Sept. 8-13, Albany, 14-16, Newark, N. J., 15-20, Paterson, 22-24, Hoboken, 25-28, Boston, 29-Oct. 4.

MODJESKA: Chicago, Sept. 15.

MACLEAN-PRESCOTT: Chicago, Sept. 7-20, Louisville 22-24, Evansville, Ind., 25, 26, Vincennes 27, Terre Haute 29, 30, Danville, Ill., Oct. 1, Decatur 2, Springfield 3, Sedalia, Mo., 4, Kansas City 6-11.

MIDNIGHT CALL (Patrice): Youngstown, O., Sept. 10, Massillon 11, Mansfield 12, Zanesville 13, Steubenville 14, Alliance 15, Canton 17, New Philadelphia 18, Tiffin 19, 20, Detroit 22-27.

MIDNIGHT BELL: San Francisco Sept. 6-20.

MARIE GOLDEN: Kokomo, Ind., Sept. 6-13.

MARLANDE CLARKE: Ft. Wayne, Ind., Sept. 10, Defiance, O., 11, Madison, 12, Akron, 13, Cleveland 15-20.

MCCANN AND CROCKER: Atlantic, Iowa, Sept. 8-13.

MASTER AND MAN: Toronto, Can., Sept. 6-13, Rochester, N. Y., 15-17, Syracuse, 18-20, Albany, 22-24, Buffalo 25-27.

MAUDE ATKINSON: Delavan, Ill., Sept. 10, 11, Mason City 12, Bushnell 13.

MCGIBENY FAMILY: Beaver Dam, Wis., Sept. 11, Horicon 12, Waupun 13, Berlin 15, Ripon 16, Fond du Lac 17, Neenah 18, Appleton 19, Manitowoc 20.

MILTON NOBLES: Chicago Sept. 8-13, Dubuque, Ia., 15, Cedar Rapids 16, Marshalltown 17, Davenport 18, Streator, Ill., 19, Ft. Wayne, Ind., 20, Cincinnati 22-27, Washington, D. C., 29-Oct. 4.

MCKENNA'S FLIRTATION (Barry and Fay): Detroit, Mich., Sept. 8-10, Flint 11, E. Saginaw 12, Bay City 13, Grand Rapids 15, 16, Muskegon 17, Milwaukee 18-20.

MASK OF LIFE: N. Y. city Sept. 8-13.

MAUDE GRANGER: San Francisco Sept. 8—indefinite.

MME. AND AUGUSTIN NEUVILLE: Dayton, O., Sept. 8-13, Indianapolis 15-20, Chicago 22-Oct. 4.

MARIE WAINWRIGHT: Pittsburg, Sept. 15.

M. A. SCANLAN: Brooklyn, E. D., Sept. 6-13.

NORA: Pittsfield, Mass., Sept. 8-13, N. Adams, 15-20, Schenectady, N. Y., 21-27.

NO. BARNES OF NEW YORK (Frank W. Sanger): Waltham, Sept. 10, Providence 11-13.

NY AUNT BRIDGET: N. Y. city Sept. 8-13, Philadelphia 22-27.

MARGARET MATHER: Montreal Sept. 8-13.

MAGGIE MITCHELL: Providence, R. I., Sept. 22.

MICHAEL STROGOFF (Mitchell): St. Louis Sept. 7-13.

NOSS FAMILY: Butler, Pa., Sept. 10, Wheeling, W. Va., 11-13, Fairmount 15, Oakland, Md., 17, Bedford, Pa., 18, 19.

NEW YORK THEATRE: Dawson, Pa., Sept. 8-13 Scottdale 15-20.

NELLIE MCHENRY: Aspen, Col., Sept. 10, Colorado Springs 11, Pueblo 12, 13, Denver 15-20.

NATURAL GAS: Salem, Mass., Sept. 10, New Bedford 11, Fall River 12, Brockton 13, Boston 15-20, Providence 22-27.

NEW YORK COMEDY (W. C. Tirrill's): Lansing, Mich., Sept. 8-13.

NEWTON BEERS: Omaha Sept. 8-13, Kansas City, Mo., 15-20.

ONE OF THE FINEST: Cleveland Sept. 8-13, Pittsburg 15-20, Columbus, O., 21-27, Cincinnati 28-Oct. 4.

OLIVER W. WIRE: Montgomery, N. Y., Sept. 10, Walden 11, Rosendale 12, Highland 13, Nyack 15, Highland Falls 16, Wappinger's Falls 17, Rondout 18.

OLD JED PROUTY: Taunton, Mass., Sept. 10, Waltham 11, Worcester 12, 13.

ONE OF THE BRAVEST: Toledo, O., Sept. 8-13.

OLIVER BYRON: Baltimore Sept. 8-13.

OLE OLSON: Topeka, Kas., Sept. 15-17, Louisiana, Mo., 18, Springfield, Ill., 19, Terre Haute 20.

ONLY A WOMAN'S HEART: Centreville, Ia., Sept. 8-10, Ottumwa 11-13, Milwaukee 15-20

OUR GERMAN WARD: Stamford, Conn., Sept. 10, So. Norwalk 11, Thomaston 12, Danbury 13, Meriden 14, 17, Litchfield 18, Winsted 19, Ansonia 20.

OUT OF SIGHT (Frank McNish): Fayetteville, N. C., Sept. 15, Charlotte 16, Newbern 17, Columbia 18, Charleston 19, 20.

PRINCE AND PAUPER (Tommy Russell): Buffalo, N. Y., Sept. 8-13.

PRINCE AND PAUPER (Daniel Frohman's): Portland, Ore., Sept. 8-13, Seattle, Wash., 15, Tacoma 16, 17, Omaha, Neb., 22-24, Lincoln 25, Sioux City, Ia., 26, 27.

P. P. BAKER: Vinton, Ia., Sept. 10, 11, Marshalltown 12, Waterloo 13, Minneapolis 14-20, St. Paul 21-27.

PAT ROONEY: Marlboro, Mass., Sept. 10, Woonsocket, R. I., 11, Meriden, Conn., 12, Wallingford 13.

PEOPLE'S THEATRE (G. A. Hill's): Passaic, N. J., Sept. 8-13.

PATTI ROSA: Kansas City Sept. 7-13.

PRIVATE SECRETARY: Cleveland Sept. 8-13, Detroit 11-13.

PAUL KAUVAR: Brooklyn, N. Y., Sept. 8-13, Brooklyn, E. D., 15-20, N. Y. city 22-Oct. 4.

PECK'S BAD BOY: Salem, N. Y., Sept. 12, Cambridge 13, Saratoga 14, 15, Glen's Falls 15, 16, Port Edward 17, Whitehall 17, Schenectady 18, Canandaigua 19, Mount Morris 20.

PRICE-KELLOGG: Mount Ayr, Iowa, Sept. 8-11.

ROLAND REED: Albany, N. Y., Sept. 21-23, Utica 23-

Watertown 16, Oswego 17, Rochester 18-20, Cincinnati 22-27.

R. H. BAIRD: Potsdam, N. Y., Sept. 8-13.

BENTHOW'S PATHFINDERS: Manistee, Mich., Sept. 8-13, Sault Ste. Marie 15-20.

RIP VAN WINKLE (Fitzpatrick): Kankakee, Ill., Sept. 10, 11, Elgin 12, Beloit, Wis., 13.

REUBEN GLUE: Rockland, Mass., Sept. 10, Abington 11, Leominster 12, Athol 13.

RONE COGHLAN: Milwaukee Sept. 22.

ROSINA VOKES: Lockport, N. Y., Sept. 24, Buffalo 25-27, Cleveland 29-Oct. 4, Chicago 6-18.

RICHARD MANSFIELD: N. Y. city June 16-Oct. 31.

ROBERT DOWNING: Port Huron, Mich., Sept. 10, Flint 11, Bay City 12, Saginaw 13, Ypsilanti 15, Lansing 16, Battle Creek 17, Muskegon 18, Grand Rapids 19, 20.

ROBERT MANTELL: Minneapolis, Sept. 8-13.

ROUSE-LANSING MUSICAL COMEDY: Boone, Iowa, Sept. 10, Missouri Valley 11, Blair, Neb., 12, Norfolk 13, Rapid City, S. Dakota, 15, Ft. Meade 16, Sturgis 17, Deadwood 18, Central City 19, Lead City 20.

RUBY LAFAYETTE: Springfield, Mo., Sept. 8-13.

ROSE LEIGH: Rushville, Ind., Sept. 8-13.

RUNNING WILD: Sandusky, O., Sept. 10, Tiffin 11, Bellefontaine 12, Urbana 13, Troy 15, Piqua 16, Sidney 17, Circleville 18, Lancaster 19, New Lexington 20.

RANCH KING: (Clifton's): Chicago, Sept. 8-13, St. Louis 14-20.

SI PERKINS AND COUNTRY COUSIN (Frank Jones): South Berwick, Maine, Sept. 10, Ipswich, Mass., 11, Beverly 12, Woburn 13, Fitchburg 15, Ware 16, Gardner 17, Lowell 18, Lynn 19, 20, Gloucester 22, Chelsea 23, Natick 24, Westboro 25, Spencer 26, Holyoke 27, Turner's Falls 29, N. Adams 30, Cohoes, N. Y., Oct. 1, Little Falls 2, Catskill 3.

SHERARDOAN: St. Louis Sept. 8-13.

SILVER BIRD: Sharon, Pa., Sept. 9-11, New Lisbon, O., 12, 13, Beaver Falls, Pa., 15-17, East Liverpool, O., 18-20.

STANDARD THEATRE (D. T. Ramage's): Moline, Ill., Sept. 8-13.

STILL ALARM: Omaha, Neb., Sept. 8-10, Kansas City 11-13, Denver 15-21, Salt Lake City 22, 23.

SPIDER AND FLY: Plymouth, Pa., Sept. 10, Wilkesbarre 11, Pittston 12, Scranton 13, Elmira, N. Y., 15, Binghamton 16, Port Jervis 17, Newburg 18, Poughkeepsie 20.

SPOONER COMEDY CO.: Grinnell, Iowa, Sept. 8-13, Newton 16-20, Ottumwa 22-Oct. 4.

SOAP BUBBLE: St. Louis Sept. 8-13.

T. C. HOWARD COMEDY: Roxbury, Mass., Sept. 8-13.

THE RAJAH: Albany, N. Y., Sept. 15.

TWO SISTERS: Bath, Me., Sept. 10, Rockland 11, Camden 12, Belfast 13, Ellsworth 15, Oldtown 17, Dover 18, Dexter 19, Pittsfield 20.

THOMAS W. KEENE: Oskaloosa, Ia., Sept. 10, Ottumwa 11, Des Moines 12, 13, St. Joe 15, 16, Atchison, Kas., 17, Lincoln, Neb. 18, 19, Grand Island 20.

THE CAUCK: Brooklyn, E. D. Sept. 8-13.

THE FAST MAIL: St. Louis Sept. 8-13.

THE LIMITED MAIL: Indianapolis, Ind., Sept. 8-13, Lafayette 11, Logansport 12, Anderson 13, Richmond 15, Springfield, O., 16, Dayton 17, Piqua 18, Marion 19, Findlay 20.

THE BROOMHILDE (James Reilly): Columbus, O., Sept. 8-13, London 15, Warren 17, Meadville, Pa., 18, Sharon 19, Newcastle 20.

THE NABOBS: Wilkesbarre, Pa., Sept. 10, Williamsport 11, Lock Haven 12, Philipsburg 13, Honesdale 15, Tyrone 16, Altoona 17, 18, York 19, Harrisburg 20.

THREE FAST MEN: Suffolk, Va., Sept. 12, Petersburg 12, Charlottesville 13, Scranton 15, Lynchburg 16, Bridgville, N. C., 17, Winston 18, Raleigh 19, Durham 20.

TALE OF A COAT (Sol Smith Russell): N. Y. city Aug. 29—Sept. 20.

THE WIFE: New Bedford, Mass., Sept. 10, Brockton 11, New London, Conn., 12, Springfield, Mass., 13.

TRUE IRISH HEARTS: Pittsburg Sept. 8-13.

THE WORLD AGAINST HER (Agnes Wallace-Villa): Rochester, N. Y., Sept. 8-13, Syracuse 15-17.

THE BANKER: Erie, Pa., Sept. 12, Ashtabula, O., 13, Detroit 15-20.

TOWN LOTS: Dixon, Ill., Sept. 12, Sterling 13.

TWO JOHNS: Philadelphia Sept. 8-13.

THOMAS E. SHEA: Fitchburg, Mass., Sept. 8-13, Northampton 15-20.

TWO OLD CRONIES: Lawrence, Mass., Sept. 12, Lowell 13, Haverhill 15, Manchester, N. H., 16, Laconia 17, Concord 18, Keene 19, Fitchburg, Mass., 20.

TIXIE: Wyoming, Pa., Sept. 10, 11, Luzerne 12, 13.

THE HUSTLER: Columbus, O., Sept. 7-13, Indianapolis 15-17.

THE FAKIR: Galesburg, Ill., Sept. 11, Hannibal, Mo., 12, Moberly 13, Columbia 15, Jefferson City 16, Topeka, Kans., 17, 18, Lawrence 19, Independence 20, Kansas City 21-27.

THE SOUDAN: Boston Sept. 15.

THE SHATCHES: Minneapolis 7-13, Cincinnati 22-27, Detroit 29-Oct. 4, Toronto, Can. 5-12.

THE EDITOR (Louis Aldrich): Boston, Sept. 8-13, Harlem, N. Y., 15-20, Pittsburg, Pa., 22-27, Wheeling, W. Va., 29, McKeesport, Pa., 30, Lancaster Oct. 1, Reading 2, 3, Easton 4, N. Y. city 6-11.

THE ENGLISH ROSE: Boston Sept. 1—indefinite.

THE OLD HOMESTEAD: Denver, Col., Sept. 3-13.

THE OLD HOMESTEAD (Denman Thompson): N. Y. city Oct. 6—indefinite.

THE CHARITY BALL: Syracuse Sept. 7-12, Rochester 12, 13.

THE BURGLAR: Paterson, N. J., Sept. 12, 13, Hoboken 18-20, Binghampton, N. Y., 22, Utica 23.

THE SILENT PARTNER: Lawrence, Mass., Sept. 29.

THE STOWAWAY (Jacob Litt's): St. Paul Sept. 7-13, Milwaukee 14-20.

THE U. S. MAIL: Chicago, Sept. 7-13, Omaha, Neb., 15, Lincoln 16, Hastings 17, Cheyenne 18, Rock Springs 19, Salt Lake City 20, San Francisco 22-Oct. 2.

THE FAIRIES' WELL: Cincinnati, O., Sept. 7-13, Louisville 14-20, Knoxville 22, Chattanooga 23, Murfreesboro 24, Nashville 25-28, Birmingham, Ala., 29, 30.

UNDER THE GASLIGHT: Pittsburg, Sept. 8-13.

UNCLE HIRAM: Laconia, N. H., Sept. 9, Farmington, 11, Rochester, 12, Portsmouth, 13, Lawrence, Mass., 15, Newburyport, 16, Gloucester, 17.

ULLER AKERSTROM: Titusville, Sept. 8-10, Jamestown, N. Y., 11-13, Beaver Falls, 15-17, Letonia, O., 18, Wooster, 19, Chicago (at People's Theatre), 21-27.

VERNONA JARBEAU: Buffalo Sept. 8-13.

WILD GOOSE CHASE: Louisville Sept. 8-13, Memphis, Tenn., 15-20.

WILLIAM REDMUND: Westfield, Mass., Sept. 10, Springfield, 11, Holyoke, 12, South Framingham, 13, Brockton, 15, New Bedford 16, N. Attleboro 17, Chelsea, 18, Newport, R. I., 19, Fall River, Mass., 20, Brooklyn, E. D., 22-27, Baltimore, 29-Oct. 4.

W. J. SCANLAN: Los Angeles, Cal., Sept. 8-13, Oakland, 15, 16, San Jose, 17, Stockton, 18.

WORLD Q. Z. Little: Baltimore, Sept. 8-13.

WIFE FOR WIFE: N. Y. city Sept. 22-27, Philadelphia 29-Oct. 4.

W. H. CRANE: N. Y. city Sept. 8—indefinite.

WILD OATS: Kansas City, Sept. 8-13.

WATER QUEEN: Manchester, N. H., Sept. 10, 11, Amesbury, Mass., 12, Exeter, N. H., 13, Nashua, 15, Lawrence, Mass., 16, 17, Haverhill 18, Lowell, 19, 20.

YOU AND I: Richmond, Va., Sept. 10-13 Baltimore, 15-20, Philadelphia, 22-27.

YANKEE NOTIONS: Vineland, N. J., Sept. 10, Atlantic City 11, Woodston, 12, Salem 13, Bridgeton, 15, Asbury Park 16, Red Bank, 17, Perth Amboy 18.

ZOZO: Philadelphia Sept. 8-13.

ZEFFIE TILBURY: Willimantic, Conn., Sept. 11-13, Norwich, 15-20.

OPERA AND CONCERT COMPANIES.

ANDREWS' OPERA: Davenport, Ia., Sept. 12, 13.

BOSTON IDEALS: Toronto, Can., Sept. 8-13.

BENNETT-MOULTON OPERA (George A. Baker's): Paterson, N. J., Sept. 8-13.

BAKER'S OPERA: Minneapolis Sept. 8-13.

CASTLES IN THE AIR: Brooklyn, E. D., Sept. 8-13.

CORSAIR: Lawrence, Mass., Sept. 10, Haverhill 11, Lowell 12, Lynn 13, Salem 15, Lewiston, Me., 16, 17, Portsmouth, N. H., 18, Amesbury, Mass., 19, Brockton, 20.

CORINNE: Newark, N. J., Sept. 8-13, Boston 15-20.

CARLETON OPERA: Denver Sept. 8-13, Spokane Falls 18-20, Portland, Ore., 22-27, Tacoma 29-Oct. 2, Seattle 2, 3, San Francisco 6-18.

FELTPATRICK FAMILY: High Point, N. C., Sept. 12, Lexington 12, Salisbury 13.

FAY TEMPLETON: Boston Sept. 8-13, Philadelphia 15-20.

GILBERT COMIC OPERA: Bowling Green, O., Sept. 8-13, Cygnet 14, North Baltimore 15, 13, Fostoria 15, 16, Upper Sandusky 17-20.

HEINRICH OPERA: Philadelphia, Pa., June 23-Sept. 20.

HESS OPERA: Milwaukee, Wis., Sept. 10—four weeks.

JUCH OPERA: Chicago Sept. 8-13.

LITTLE TYCOON OPERA: Philadelphia Sept. 15-27.

MME. ANGOT: N. Y. city Aug. 22—indefinite.

MARIE TEMPEST: N. Y. city Aug. 5-Oct. 25.

MAUD GREENWOOD: Binghamton, N. Y., Sept. 22-24, Ithaca 25, Elmira 26, Corning 27, Hornellsville 28, Bradford, Pa., 29, Olean, N. Y., 30.

PAULINE HALL OPERA: Philadelphia Sept. 22.

REEVES' BURLESQUE FAUST: Corry, Pa., Sept. 10, Warren 11, North East 12, Erie 13, Bradford 15, Hornellsville, N. Y., 16, Elmira 17.

ROYAL OPERA: New Haven, Conn., July 30-Sept. 13.

STRAUSS ORCHESTRA: N. Y. city, June 21-Sept. 13.

THE MERRY MONARCH (Francis Wilson): N. Y. city Aug. 18—indefinite.

THE SEVEN SUABIANS (McCaull): Harlem, N. Y., Sept. 1-13.

WM. J. GILMORE OPERA: Cincinnati Sept. 8-13.

WILBUR OPERA: St. Paul Aug. 25-Sept. 13.

VARIETY COMPANIES.

ADAH RICHMOND: Hanover, Pa., Sept. 10, 11, Milton, 12, Danville 13, Pottsville, 15, Lancaster, 16, Columbia, 17, Harrisburg, 18, Williamsport, 19, Philipsburg, 20.

BRYANT-SAWTELLE: Paterson, N. J., Sept. 8-13.

CITY CLUB: Chicago, Sept. 8-13, Milwaukee, 15-20, St. Paul, 22-27, Minneapolis, 29-Oct. 4.

CREOLE BURLESQUE: Washington, D. C., Sept. 8-13.

ELLIOTT'S VOYAGERS: Spokane Falls, Wash., Sept. 8-20.

FAT FOSTER BURLESQUE: Syracuse, N. Y., Sept. 8-13, Cortland, 15, Ithaca 16, Owego, 17, Corning, 18, Hornellsville, 19, Bradford, Pa., 20.

FRED. ROSTEY: Brooklyn, E. D., Sept. 8-13.

GRIEVES BURLESQUE: Pittsburg Sept. 8-13.

GUS HILL: Providence Sept. 8-13, N. Y. city 14—four weeks

HOWARD BURLESQUE: N. Y. city Sept. 8-13.

HEUMANN AND MILLER: Corry, Pa., Sept. 11, North Clarendon, 12, Kane, 13.

HERRMANN'S TRANS-ATLANTIQUES: Baltimore Sept. 8-13, Cincinnati 15-20, Chicago 22-Oct. 4.

HANLON-VOLTER AND MARINETTI ENGLISH PANTOMIME: N. Y. city Aug. 29-Oct. 4.

INTERNATIONAL VAUDEVILLES: Philadelphia Sept. 8-13.

LILLY CLAY'S COLOSSAL GAIETY: Cedar Rapids, Ia., Sept. 10, Davenport, 11.

LESTER AND ALLEN'S: Newark, N. J., Sept. 8-13.

MAY DAVENPORT BURLESQUE: Millsville, N. J., Sept. 10, Burlington 11, Atlantic City 12, Rahway 13, Brooklyn, N. Y., 15-20.

MCCAFFREY-DEMPSEY: Cleveland Sept. 8-13.

MCKULEY SPECIALTY: Pittsburg Sept. 8-13.

NELSON'S GREAT WORLD: Norristown, Pa., Sept. 8-13.

ROSE HILL'S BURLESQUE: Hoboken Sept. 8-13, Philadelphia 15-20, Cincinnati 22-27.

SHERIDAN-FLYNN: Philadelphia Sept. 8-13, Newark, N. J., 15-20, N. Y. city 22-27.

TOSY PASTOR: Buffalo Sept. 8-13.

THE LILLIPUTIANS: N. Y. city Sept. 15—indefinite.

WILL H. DAVIS: Ogden, Utah, Sept. 8-13.

WILLIAMS' PARISIAN AND FOLLY CO.: Baltimore Sept. 8-13.

MINSTRELS.

AL. G. FIELD: Elmira, N. Y., Sept. 10, Hornellsville 11, Wellsville 12, Bradford, Pa., 13, Jamestown, N. Y., 15, Warren, Pa., 16, Titusville 17, Oil City 18, Franklin 19, Meadville 20.

BARLOW BROTHERS: Woodstown, N. J., Sept. 12, Bridgeton 11, Woodbury 12, Chester, Pa., 13.

CLEVELAND'S COLORED: Winona, Minn., Sept. 10, La Crosse, Wis., 11, Madison 12, Oshkosh 13, Milwaukee 14-17, Racine 18, Elgin, Ill., 19, Rockford 20.

CLEVELAND'S MAGNIFICENT: Atlanta, Ga., Sept. 10, 11, Augusta 12, Charleston, S. C., 13, Savannah 15, 17, Jacksonville 18, Macon 19, Rome 20.

CLEVELAND'S CONSOLIDATED: N. Y. city Sept. 2-13.

GORMAN: Worcester, Mass., Sept. 11, Milford 12, Waltham 13, Webster 15, New London, Conn., 16, Willimantic 17, Meriden 18, Middletown 19, Hartford 20.

GEORGE WILSON: Memphis Sept. 8-10, Vicksburg, Miss., 11, Greenville 12, Pine Bluff, Ark., 13, Hot Springs 15, Little Rock 16, Cairo, Ill., 17, Paducah, Ky., 18, Owensboro 19, Henderson 20.

KELLY AND LEON: Chicago Aug. 28—indefinite.

LEW JOHNSON'S: Brandon, B. C., Sept. 11, Portage La Prairie 12, Winnipeg 13.

PRIMROSE AND WEST: Jackson, Mich., Sept. 10, Detroit 11, Toledo, O., 12, Lima 13.

RICE'S WORLD'S FAIR: Dansville, N. Y., Sept. 11, Bath 12, Corning 13, Olean 15, Salamanca 16, Fredonia 17, Gowanda 18, Attica 19, Batavia 20.

THATCHER: Washington, D. C., Sept. 8-13, Richmond, Va., 15, 16, Norfolk 17, Petersburg 18, Lynchburg 19, Wilmington 20, Philadelphia 22-27.

CIRCUSES.

BURK: Fall River, Mass., Sept. 11, Brockton 12.

BARNUM-BAILEY: St. Paul, Minn., Sept. 10, Winona 11, Rochester 12, Owatonna 13.

DIEDENBACH: Charleston, Mont., Sept. 8-13.

FOREPAUGH'S: Schenectady, N. Y., Sept. 11, Cobleskill 12, Oneonta 13, Corning 15, Bradford, Pa., 16.

LEE: Port Jervis, N. Y., Sept. 10, Lackawaxen, Pa., 11, Hawley 12.

MAIN-VAN AMBURGH: Waterbury, Conn., Sept. 10, Thomaston 11, Torrington 12, Winsted 13.

RINGLING BROTHERS: Warren, Ohio, Sept. 11, Ashtabula 12, Sharon, Pa., 13.

T. C. HERRMANN COMB.: Tonawanda, Pa., Sept. 10, Meadville 11.

WHITNEY: Perrinton, Mich., Sept. 10, Elsie 11, Ovid 12, Laingsbury 13.

MISCELLANEOUS.

BLITZ AND LONG: Elmira, N. Y., Sept. 8-13.

BARTHOLOMEW'S EQUINES: Fond du Lac Sept. 8-13.

GENTRY'S EQUINES: Vancouver, B. C., Sept. 10, 11, New Westminster 12, 13.

ZERA'S MUSEUM: Wheeling, W. Va., Sept. 8-13.

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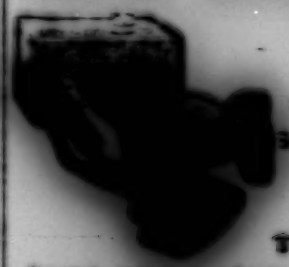

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RUMOR hath it that Augustin Daly's Richard Dorney is one of the best-looking men in New York. He has been over the water many times, but has never touched it.

MR. JOSEPH HOWARD, in his lively *Press* column, comments on the fact that "P. B. Sweeny" registered at the Manhattan Beach Hotel on Aug. 15, and that nobody knew him. There is never any trouble of that kind about Joseph.

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If this year's peach crop only equaled the crop of Cedrics that have sprung up since Mrs. Burnett's play became popular, there would be joy among the Jersey farmers and peace would dwell among the city fruiterers.

MANAGER BEN STERN says that chorus girls are as scarce as hen's teeth this season. He probably knows all about it.

"MRS. LANGTRY has changed her plans again," says an English exchange. Her press agent, however, sticks to the old reliable system of manufacturing "boom" material it none really exists.

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Buying new gowns for a song!
My sweet!

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READ THE VERDICT:

The Kansas City Times, Monday, Sept. 1, 1890.

THE NINTH STREET—PETE BAKER.—Pete Baker presented for the first time on any stage John M. Schoeneman's comedy-drama "Bismarck," at the Ninth street Theatre last night to an audience that filled the house and heartily endorsed the popular actor's addition to his repertoire. Considered as a first production the performance was a remarkably smooth one. There was less need of friendly consideration of the audience than is usual on such occasions. The play with a few changes will doubtless be one of the most successful yet presented by Mr. Baker. The central character is that of Bismarck, a German actor, who loves Nellie O'Cork, the daughter of an Irish politician. O'Cork has the usual unscrupulous partner who succeeds in getting the former into a lunatic asylum through an accomplice, Dr James, deceives Mrs. O'Cork and gets possession of the money of the firm. Bismarck comes to the rescue. Disguised as a Tyrolean singer he gets into the asylum and rescues the father through many difficulties and ludicrous situations, and thus becomes the adjuster of affairs and the winner of a bride. This disguise and a previous one of Hamlet afford Mr. Baker excellent opportunities to introduce his specialties. The German actor "likes him well," and one that is happy in relation to the audience and is sure to win Mr. Baker much praise and money. Miss Sisson has a pretty role, and pleased the audience. Mr Gavin in his satire of the Irishman in politics was a decided success. Mr George Miller makes an acceptable polished villain. Mr. Rod R. Harron is a clever character actor and made the part of Dr. James quite a success. Miss Lowell will play an excellent Mrs. O'Cork when she is more familiar with the role. Miss Walters is improving, and, considering her limited experience on the stage, plays a very good Jennie. "Bismarck" will run until Thursday evening when it will be succeeded by "The Emigrant" for the remainder of the week.

Kansas City Journal.

"Pete" Baker opened the season last night at the Ninth Street Theatre in his new play, "Bismarck," to a large and delighted audience, which freely applauded the favorite star. His songs are a large feature of Baker's success and every song he sung last night was bright and new. Mr Baker was in excellent voice, and, for a first night's production, the entire performance ran very smoothly. "Bismarck" gives promise to be a success. Miss Josie Sisson, as Nellie, was jolly and entertaining, and her solos and duets with Mr Baker all received encores. Edward Gavin as Michael O'Cork, the victim, could not be improved upon. He kept the audience at the laughing point in every act. R. E. Harron as Dr. James, the accomplice, was very acceptable. George E. Miller as Henry Gordon, the villian, carried on his part in a masterly and dignified way. The quartette, composed of Messrs. Baker, Herron, Rawlins and Jonson, proved very enjoyable and all their songs were demanded over by the audience. The costumes were beautiful and bright and the scenery very pretty. Mr. Baker's songs could not be a y better and delighted the large audience. There is no question but in "Bismarck" this popular and deserving star has found a play that outranks all of his former plays and large audiences will be the rule all the week.

The Globe.

BISMARCK.—The first night of the season and a play entirely new to the stage called out an audience last evening which not only packed the Ninth Street Theatre but hundreds were turned away unable to gain admission. It was an auspicious opening for the house, and the play was started upon its career amid a display of enthusiasm which must have been gratifying to star and author alike. Mr. P. F. Baker's "Bismarck" will be a success. It was constructed to please, and it does. It was cleverly acted last night, and for a first performance went with creditable smoothness. The author, Mr. John M. Schoeneman, has constructed something of a plot, just enough to hold interest. With this as a basis he has built up a circle of amusing characters, has given them many new and bright lines and amusing situations, and has worked up some climaxes that are truly dramatic. Through it all songs and dances, new and taking, glisten, making a salad just suited to the taste of a good proportion of the theatregoing public. Bismarck, a German actor, comes to America in search of his sister. The little one was kidnapped by her father and the deserted wife and mother died of a broken heart. Bismarck falls in with Michael O'Cork, an alderman, and family, including a daughter with whom he falls in love. O'Cork's business partner, the villain of the piece, works on the fears of Mrs. O'Cork and entraps the alderman into the insane asylum of Dr James, who also has a daughter. The complications are many, but Bismarck always turns up at the right time, discovers that Dr. James' daughter is his sister, wins a bride, and ablends like a May morning. Mr. Baker is as pleasing as of old. He met a hearty reception last night, introduced some new songs, and was the handsome, graceful, captivating "Pete" Baker all know. As Michael O'Cork, the Irish alderman, Mr. Ed. Gavin made a pronounced hit and gave one of the best character sketches seen in a long time. His brogue was delicious and he so thoroughly impregnated the part with Irishism, if the word may be used, that to look at him was to laugh. Miss Josie Sisson is a capable soubrette. She has a sweet voice and renders some taking songs. George Miller made an acceptable villain. Mr. R. E. Harron as Dr. James acted exceedingly well.

The Evening News.

Pete Baker, the ever welcome versatile comedian, opened the Ninth Street Theatre last night with his new play, "Bismarck." The house was packed with a fine audience and many were obliged to leave, unable to get even standing room. Pete Baker was in fine voice and all his new songs were received with applause. The play of "Bismarck" is well staged, and for a first production was a success, due to the excellent acting of the star and company. Miss Josie Sisson as Nellie the Daisy was all the name implies and her singing won her loud applause. Edward Gavin as Michael O'Cork, the victim, kept the audience heartily amused. R. E. Harron as Dr James, the accomplice, was comical and his devotion to business evoked hearty laughter. George Miller as Henry Gordon, the villain, acted the part with all the determination and vim due his position, and the remainder of the company made the most of their respective parts. The scenery was beautiful and costumes all rich and handsome. There is no doubt large audiences will continue for the rest of the engagement.

The Kansas City Star.

Last night was notable at the Ninth Street Theatre. It not only opened the theatre for the season with an overflowing house, but also witnessed the first production upon any stage of Pete Baker's new play, Bismarck. The piece was written especially for Mr. Baker by John M. Shoeneman, and was constructed with a view to give the well-known actor unlimited scope for his popular specialties. The performance was remarkably smooth for a first presentation, and the actors were practically perfect in their "lines." There were some awkward entrances and exits and crudeness in some of the lines, but these are defects that can be easily remedied.

Mr. Baker's part is that of Bismarck, a German actor, who comes to america ostensibly to act, but really to look for his sister, who was stolen from Germany in infancy by her step father. He becomes the friend of an eccentric alderman, with whose daughter he falls in love, and rescues him from a private asylum, in which he had been imprisoned by his scheming partner and his accomplice. To do this he assumes the disguise of a Tyrolese street singer, and in this character sings several pretty songs. The alderman once rescued, it is an easy matter to prevent the villains from consummating their plot, which was the robbery of the alderman, and to bring to her senses the alderman's wife, who had been deluded into the belief by the villains that her husband was insane, and so made their innocent dupe. Immediately, Bismarck discovers that the supposed daughter of the minor villain is really his long lost sister. The play is said to be founded on fact.

In the first act Mr. Baker, in conventional Hamlet garb, gave a burlesque of that character, assisted by Miss Josie Sisson. This sprightly actress filled the principal feminine character, that of the Alderman's daughter, very satisfactorily. Ed Gavin, who was seen here last Summer with the California Opera Company, caricatured the part of O'Cork, the alderman, and in some scenes was quite amusing. The other members of the support did sufficiently well. Mr. Baker, himself, has lost none of his ability, and the vociferous welcome which was accorded him showed him to be remarkably popular with Ninth Street patrons. The singing by a quartette, of which the star was a member, was an enjoyable feature of the performance.

The Kansas City Times, Tuesday, Sept. 2, 1890.

The Ninth Street Theatre was again filled last evening by an appreciative audience to see Pete Baker and his company in his new play, Bismarck. The play was enacted with the same smoothness that characterized its opening. Mr Baker appears to excellent advantage in this play, and the situations are well brought out. The quartette sang several songs in the last act, which evoked well merited applause.

The Journal, Tuesday, Sept. 2, 1890.

The Ninth Street Theatre was packed again last night for the second performance of Pete Baker's new play, Bismarck. The burlesque scene from Hamlet proved very enjoyable.

The Globe, Sept. 2, 1890.

The new play of Bismarck pleased another large audience at the Ninth Street last night, and with the improvement certain to come with few performances, Mr. P. F. Baker will doubtless have in the percentage of the strongest attractions in which he has appeared.

The Evening News.

Pete Baker and his new play, Bismarck, had another splendid house last night at the Ninth Street Theatre. The play ran very smoothly, and the climaxes brought forth hearty applause. The quartette introduced in the third act received several recalls. The cast is all that could be required to interpret Bismarck. The play is not a one-part play; all the characters stand out.

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